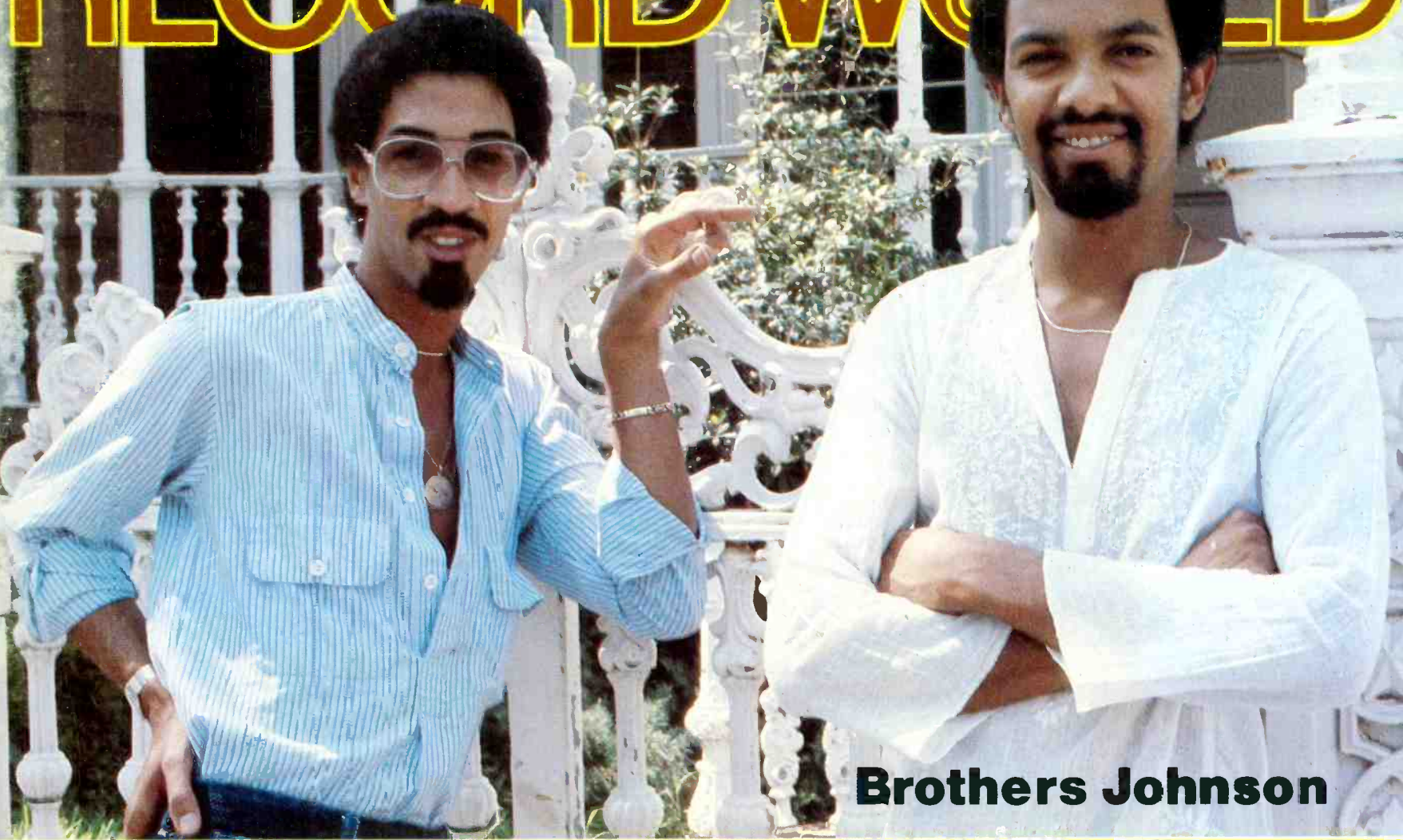


RECORD WORLD



Brothers Johnson

HITS OF THE WEEK

SINGLES

BEE GEES, "TOO MUCH HEAVEN" (prod. by group, Karl Richardson & Alby Galuten) (writers: B. R. & T. Gibb) (Music for UNICEF, BMI) (4:54). The first single from an lp slated for early '79 is a flowing ballad, with their trademark falsettos and a light touch. A point-of-the-box smash RSO913.

EXILE, "YOU THRILL ME" (prod. by Mike Chapman) (writers: Chapman-Chinn) (Chinnichap / Careers, BMI) (3:42). The follow-up to the number one "Kiss You All Over" is a strong pop-rock song with a formidable hook in the chorus. Look for two in a row Warner-Curb 8711.

EARTH, WIND & FIRE, "SEPTEMBER" (prod. by Maurice White) (writers: White-McKay-Willis) (Sagittaire/Irving/Charleville, EMI/Steelchest, ASCAP) (3:37). This smooth, quick song captures a mood of autumn nostalgia, and should capture radio audiences too. ARC/Columbia 3-10854.

OLIVIA NEWTON-JOHN, "A LITTLE MORE LOVE" (prod. by John Farrar) (writer: Farrar) (John Farrar/Irving, BMI) (3:27). Newton-John's new sound is much more rock-oriented than her past pop efforts, and with a song as good as this one, the transition should be a pleasing one. MCA 40975.

SLEEPERS

ROBERT JOHNSON, "I'LL BE WAITING" (prod. by Robert Johnson) (writer: Johnson) (Black Neon, BMI) (3:30). The street talk on this artist is immediately justified by this first single. It's a fine amalgam of English and American power pop with his guitar excelling. Infinity 5000 (MCA).

BLONDIE, "HANGING ON THE TELEPHONE" (prod. by Mike Chapman) (writer: Lee) (Rare Blue/Monster Island, ASCAP) (2:25). An American breakthrough to match the group's European success could result from this fast-paced pop-rock gem with a good vocal. Chrysalis 2271.

WAYNE NEWTON, "HOUSEWIFE" (prod. by Clayton Lvey & Terry Woodford) (writers: Russell-Fowley-Diamond) (Teddy Jack/Bad Boy, BMI/Rare Magnetism, ASCAP) (2:55). Newton should return to pop and a/c playlists with this sympathetic, mid-tempo ballad. 20th Century-Fox 2393.

PAGES, "IF I SAW YOU AGAIN" (prod. by Bobby Colomby) (writers: Page-Lang-Manfredi-George) (Pa-G z, ASCAP) (3:24). This promising group debuts with a single that should please pop and black-oriented stations. The smooth vocal sound recalls EW&F, and the pacing is crisp. Epic 8-50639.

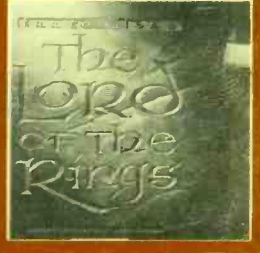
ALBUMS

OLIVIA NEWTON-JOHN, "TOTALLY HOT." The "new" Olivia, fresh from her success with "Grease," has put together a well rounded album with producer John Farrar. Choice material covers ballads, country, disco (the title track) and even good ole rock and roll ("Gimme Some Lovin'"). MCA 3067 (7.98).

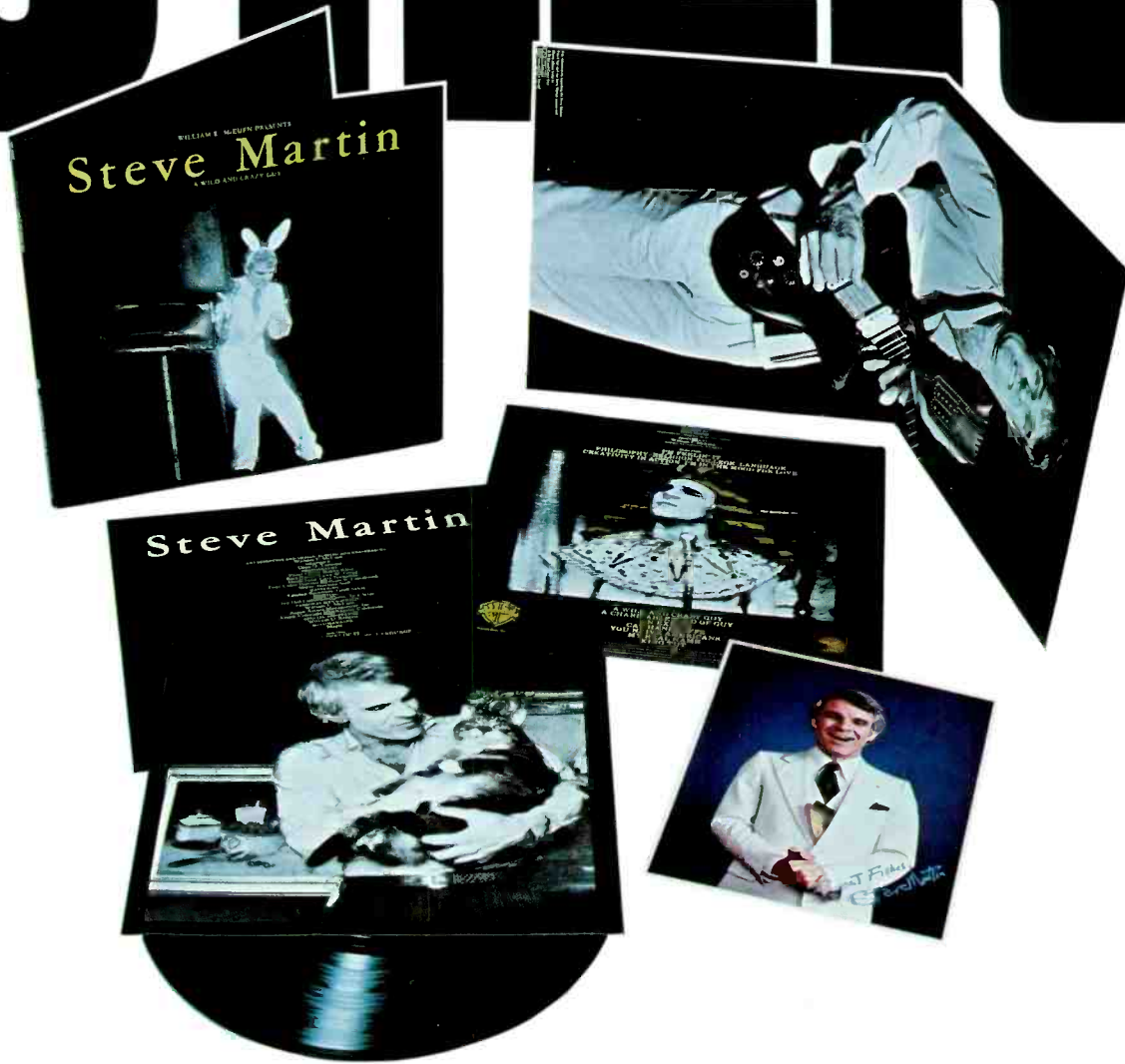
WILLIE NELSON, "WILLIE AND FAMILY LIVE." Nelson dips into his vast repertoire of material for this two record set which covers greatest hits ("Crazy," "Funny How Time Slips Away," "Red Headed Stranger"), classics and even a duet with Johnny Paycheck. Columbia, KC2 35642 (11.98).

THE JACKSONS, "DESTINY." With the exception of the group's recent single, "Blame It On the Boogie," this is the first album completely written and produced by the Jacksons themselves. The musical sophistication of the seasoned quintet is apparent throughout. Epic JE 35552 (7.98).

"THE LORD OF THE RINGS (ORIGINAL MOTION PICTURE SOUNDTRACK)." The music for the animated motion picture of this popular fantasy tale was composed and directed by Leonard Rosenman whose orchestrations support the grand theme throughout the two record set. Fantasy LOR-1 (12.98).



STEVE MARTIN "A WILD AND CRAZY GUY" IS HERE



Millions of Steve Martin fans have been waiting for it. And his *new* album is (excuse us) another masterpiece by a comedian who is becoming a legend.

Like all the greats before him, Steve's career is multi-faceted.

There will be movies.

And a lot more television.

But, like all the greats, it is the comedy he presents on stage that really gets to the heart of his talent.

Side one of "A Wild And Crazy Guy" was recorded at The Boarding House in San Francisco. Side two was recorded at a recent concert attended by 9,000 people at Red Rocks, an outdoor amphitheater near Denver, Colorado.

Like his Grammy Award winning first album, "Let's Get Small," we can assure you that "A Wild And Crazy Guy" is THE album for your wild and crazy record collection.

We're having some fun now.



Produced by William E. McEuen
Aspen Recording Society
On Warner Bros. Records and Tapes
BSK 3238



RECORD WORLD

Polydor Unveils Disco Campaign

By BARRY TAYLOR

■ NEW YORK—Polydor Records will make its first concentrated attempt to assert itself in the disco marketplace with a holiday sales program for a dozen new and recently released albums which will be marketed and merchandised under the banner, "Steppin' To Our Disco." According to the label, the program has been designed to increase Polydor's visibility in an area where they have already achieved success this year, having hit the top ten on the disco charts with 14 of their last 17 disco albums released.

1.5 Million Units

The program, which is expected to do in excess of 1.5 million units, is the first major thrust by the label since Dick Kline's appointment as executive vice president. Kline told RW last week that when sizing up the artist roster in

(Continued on page 62)

Retail Boom Continues In Third Qtr.; Indian Summer Curbs Gains Slightly

By DAVID McGEE

■ NEW YORK — Third quarter retail record sales, like those of the first and second quarters, reflect the unprecedented sales boom that has occurred in the music industry in 1978. However, there is a fly in the ointment here, and it appears to be the same one that has had deleterious, albeit short-lived, effects on sales from time to time in the past: the weather. Figures reported in previously quarters this year were significantly ahead of those for the same period in 1977, while third quarter tallies remained pretty much in line with last year's 15 to 20 percent increase over the third quarter of 1976.

Retailers are taking the results in stride. Having been bowled over by the gains made in the first and second quarters, several admit to having made un-

realistic projections for the third quarter, all the while knowing that a pre-holiday tapering off was inevitable. Complaints about a lack of quality product, which are usually rampant on such occasions, are nonexistent now; rather, retailers point to the prolonged Indian summer of 1978 as the principal factor affecting the third quarter sales.

The northwest portion of the country had comfortable temperatures and virtually no rainfall during the month of September. Although Tom Keenan of Everybody's Records could report a 20 percent increase over last year's third quarter, he added, "It just wasn't as strong as it could have been. The good weather definitely slowed things down from what we anticipated. It kept people out of not only record stores, but all other retail stores as well. That one

month brought our quarter down to a normal figure; but that was still a big boost. We're looking for business to pick up a lot as soon as it rains."

Similarly, National Record Mart's Jimmy Grimes reported a 20 percent increase over last year; but this figure, he says, is tainted somewhat by the chain having added new stores. On a store by store basis, Grimes surmises, the third quarter was probably about even with 1977's. "I'm sort of blaming all this on the weather until a better excuse comes along," he says with a laugh. "I can't blame it on product because there's been just too much of it that didn't sell. I can't believe it was all bad product; I can't believe that the

(Continued on page 76)

Fourth Musexpo Sees Publishing, Record Deals

By PAT BAIRD

■ MIAMI—The fourth annual International Musexpo '78 was held here at the Konover Hotel last week with an estimated participation of 2100 industry representatives from the U.S., Europe, Japan, Latin America, Canada, Australia, Africa and, for the first time, the Soviet Union.

Reaction to this year's meet was more enthusiastic than in

previous years with the vast majority of those participants interviewed stating that they were able to make some publishing and or record deals. As in the past, American record companies were barely represented but more major European publishers and record companies attended this year.

The organizational side of the convention was considerably ex-

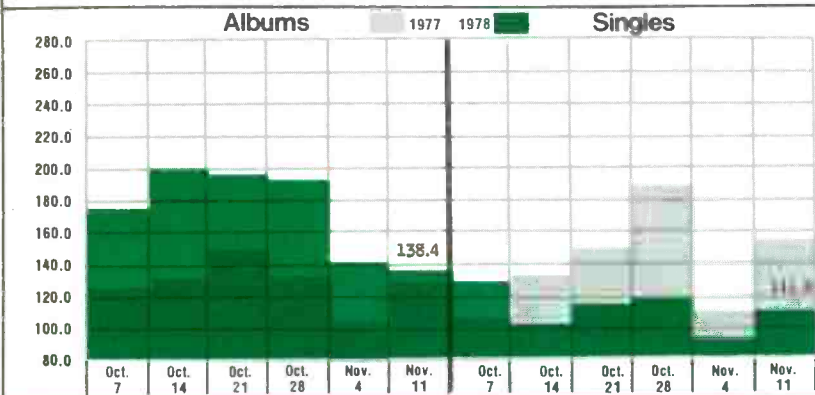
panded in several areas. The workshop/seminars were increased from three last year to six this year and attendance at each of them was large. The Music Publishing seminar, panelled by Bill Denny (Cedarwood), Peter Kirsten (Global Music, Germany), Billy Meshel (Arista), Jay Morgenstern (ABC), G. Gramitto Ricci (Ricci Music, Italy), Irwin Robinson (Chappell), Rick Smith

(Continued on page 72)

Bee Gees Single Debuts at #31

■ The Bee Gees' first single release from their first album since "Saturday Night Fever" entered the Record World singles Chart this week at #31 bullet, the highest entry number achieved by a singles Chartmaker in recent memory. Enormous immediate adds and radio excitement on the record, "Too Much Heaven," also made it one of this week's Powerhouse Picks. See chart analysis on page 8.

RECORD WORLD SALES INDEX



*The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in March, 1976, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

Curb Takes Lieut. Governor Post In California Split-Ticket Victory

By SAM SUTHERLAND

■ LOS ANGELES—Mike Curb became California's first music industry exec to enter high public office last Tuesday (7) as he won the race for lieutenant governor of the state, beating Democratic incumbent Mervyn Dymally after a controversial campaign widely criticized as among the most bitter in state political history.

Curb's Republican victory through a seven percent voter margin came despite the successful re-election bid made by Democratic governor Jerry Brown, marking the first split-

ticket for the top two state posts since 1894. Also blocking a Democratic sweep was the election of Republican state senator George Deukmejian as attorney general.

As a veteran producer and executive, Curb, the founder and president of Warner/Curb Records was a political rookie, making his first bid for public office despite a formal party background limited to his work on the central state committee in 1974; during the 1972 presiden-

(Continued on page 73)

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■ **Page 20.** Gerald Rothberg's Circus magazine, which will celebrate its 10th anniversary next year, is one of the most resilient rock publications as it moves to a weekly publication schedule. In his Dialogue, Rothberg talks about the reasons behind the weekly move, and about the keys to survival in the highly competitive world of rock publications.



■ **Page 77.** The second annual Jim Halsey Company Tulsa International Music Festival confirmed that the gathering is becoming a major event. This year's installment included performances by a raft of major country and international artists, laser and light shows, and a lot of business, as RW's comprehensive coverage details.

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POWERHOUSE PICKS

(Due to airplay and sales in projectable markets, these records exhibit top five potential)

Bee Gees (RSO) "Too Much Heaven."
An out-of-the-box explosion! Airplay covers the entire country with breakout sales already reported.

Toto (Columbia) "Hold The Line."
Taking excellent chart jumps as numerous majors added the disc this week. Sales activity has started.

MCA Notches Record Quarter, Nine Months

■ **LOS ANGELES**—MCA Inc. last week reported highest-ever revenues, net income and earnings per share for the nine months and three months ended September 30.

For the quarter just ended, MCA's revenues were \$326,444,000, compared with \$225,456,000 in the third quarter of 1977. Net income was \$46,390,000, up from \$27,672,000 in the same period a year ago. Earnings per share were \$2.00, up from \$1.19.

For the nine months ended September 30, 1978, MCA took in \$787,858,000, versus revenues of \$608,248,000 for the third quarter of 1977. Net income for the nine months just concluded was \$95,362,000, up from \$62,859,000 and greater than MCA's total net income for 1977. Earnings per share were \$4.10, up from \$2.71 a year ago.

MCA's records and music publishing division continued its strong rebound in income and revenues. Operating income for the division rose to \$4,196,000 for the quarter just ended, up from \$1,680,000 for the third quarter of 1977. Revenues for the division were \$33,635,000, up from \$21,317,000 for the same period in 1977. Nine month figures were similarly higher.

High Court Ruling Insures Klein Retrial

■ **WASHINGTON**—The Supreme Court will not hear Allen Klein's appeal to avoid a retrial on tax evasion charges the high court announced last week.

Klein's lawyers had argued that such a retrial—his first trial ended in a mistrial when the jury could not reach a verdict—would violate the Constitutional protection from double jeopardy.

Klein was charged with failing to pay taxes on promotional copies of Beatles records which he allegedly received from Capitol Records and then sold.

A date for the new trial will now be set in New York.

Arista Reports Record Quarter

■ **NEW YORK** — Arista Records last week reported that the first quarter of fiscal 1979 ended September 30 was its best in revenues in the company's history.

Arista took in \$14,398,000 during the quarter just ended, up from \$13,100,000 for the same period in 1977, an increase of 10 percent.

Contributing to Arista's show-
(Continued on page 73)

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THE BEE GEES



The new single
"TOO MUCH HEAVEN"
RS 913
*From their soon to be
released studio album
on RSO records and tapes*



Records, Inc.

*Produced by the Bee Gees
Karl Richardson and Alby Galuten
For K&Lby Production by arrangement with
The Robert Stigwood Organisation*

New Printing Process May Aid LP Jacket Counterfeiting Fight

By SAM SUTHERLAND

■ LOS ANGELES — A simpler, virtually "fail-safe" alternative to existing anti-counterfeiting measures is being touted as one of the possible industrial uses for a new chemical process developed here by inventor Marvin Oster.

Now huddling with several labels, Oster says his successful replication of "interference colors"—a visual phenomenon he claims is common in nature but previously unattainable in the lab—will enable manufacturers to code product with identifying logos no existing printing or inking process can duplicate.

Oster's process tackles a visual effect variously described as iridescence or interference. Both refer to the unique properties of certain colored surfaces to vary their apparent color depending on the angle from which they are observed; as seen in the rainbow effects visible in petroleum, or in the features of certain birds, iridescence is thus characterized by this variation between dull and bright hues on the same surface.

According to Oster, that effect stems not from specific dyes or chemicals, but rather from molecular "micro-structures" that affect the reflection and refraction of light. Utilizing what he says are common chemicals, Oster is now previewing the effect through sample paintings and color swatches that possess the rainbow effect; viewed from above, a dull brown surface will suddenly fill with a bright color when the surface is tilted. By transferring a mass-produced trademark or logo utilizing the process to a record or tape package, Oster says label reps, retailers or law enforcement personnel could verify the authenticity of product simply by walking through a store: if product is derived from the proper source, the appropriate color change becomes visible as the viewer moves past the rack, thus altering his angle of viewing.

Thrasher Leaves WB To Form Indie Firm

■ LOS ANGELES—Ed Thrasher is resigning his post as executive art director of Warner Bros. Records to form an independent company oriented to the needs of the motion picture industry.

With his new company, he will be creating and developing advertising campaigns for films, once again combining his talents towards the total package. He intends to stay involved in the recording business on a more limited basis.

"I started working on the problem in 1968," recalls Oster, "when I was working as a consultant in connection with missile programs. At that time iridescence was being used in developing navigational systems." Utilizing the effect as it occurs in lens coatings, Oster says he initially planned only to refine existing methods of achieving the effect through optics, only to discover the effect could be reproduced on flat surfaces.

Given the music industry's cautious adoption of other esoteric technological developments, Oster's explanation of his compound and its practical applications could prove problematic, however: asked to comment on the properties of the colors as welded chemically to conventional printed product art, he notes, "They cannot fade, because there's nothing there to fade. The effect doesn't lie in a dye or paint, but in the actual microstructures. You could actually burn the paper, and they would, in effect, be there, assuming it didn't crumble."

Such extreme tests aren't likely to be asked of Oster's process, but more basic considerations—

particularly in regard to regulation and manufacture of the iridescent tags—will require resolution before Oster's process can be brought into the record bin. The inventor says he's discussing sale of the process to a number of larger corporations, both to provide the necessary backing for manufacturing and for security.

Previous attempts at similar codes or trademarks utilizing specially colored inks have already been rendered obsolete by more sophisticated color Xerox processes, Oster notes, making maintenance of security over production and distribution of the tags—which would be supplied on acetate or other physical media that could be chemically bonded to sleeves—mandatory.

Thus, while Oster says control of the special trademarks could be administered through such corporations as the American Bank Note Co. and Jeffries Bank Note Co., both of which print authorized currency for nations around the world, the question of security within a printing plant or pressing facility remains left to the trade itself. Also undetermined is the cost per unit for the service.

Peaches Reveals Warehousing Shifts

■ LOS ANGELES — A major operational shift at Peaches is occurring as the major retail record chain switches from a centralized buying and warehousing operation to a system which allows individual store directors to order product from regional manufacturer representatives.

The move was prompted by what Peaches president Tom Heiman terms "a constantly rising cost in shipping and warehousing." The Nehi Distributing warehouse will remain in operation, according to a company spokesperson.

Peaches, one of the country's most aggressive retail organizations and pioneer in the "superstore" format, issued a statement which read, in part, "due to a change in purchasing policies, Nehi will no longer function as a central warehouse for the Peaches chain. The rising cost of freight and warehouse maintenance has made it economically impractical. The stores will now purchase product at each individual marketplace, and will expect better service now that they're buying regionally."

Heiman also told RW that four more Peaches stores will open in the next three weeks.

Miami 'Upscale' Rock Concerts: New Wave in Live Performance?

By NOE GOLDWASSER

■ NEW YORK — Would you pay \$100 a seat to see Leon Russell?

Freedom Productions, a new promotion outfit, figured enough people in Miami would pay big bucks to see a rock concert in an exclusive setting, so they organized their October 20 gig at the 1800-seat Gustman Hall headlining Leon and Mary Russell and The Byrds with a minimum seat price of \$22.50 and an average ticket price of \$50—seats in the "celebrity circle" went for \$100—launching what could develop into a viable performance concept, the limited upscale-market engagement.

For their money, patrons got intimacy and comfort in the refurbished, once-regal theatre, and a sense of isolation from the jostling, beer-drinking young crowd usually associated with the word "rock concert." Among the extras were free valet parking, Hollywood-style spotlights outside and a red carpet inside, usherettes in low-cut evening gowns and security men in beige tuxes, buffet service catered by Miami's exclusive Food Among the Flowers restaurant and lots of greenery, flora and palm fronds all over the place.

Even at these prices, the hall was two-thirds full, and the promoters — though they say they didn't really make a profit on the affair — are planning their next upscale performance at Gustman for New Year's Eve, with "a major act," as yet unannounced.

How did these upstarts think they could pull off such an affair? The way Norm Kantor, who with Stan Solomon heads up Freedom

Productions, explains it, they are dealing with an idea whose time has come, and Miami is the place it's come to. "Outdoor concerts," says Kantor, "are great if you're a 15-year-old kid. Miami has very little to do, and the worst concert facilities of any city I've seen. There are enough people in this area who are very affluent, who don't want to have kids

(Continued on page 62)

'52nd Street' in L.A.



Columbia recording artist Billy Joel recently performed at the Forum in L.A. while on a major 12-week North America tour in conjunction with his latest Columbia album release, "52nd Street." Following the show a party was held in honor of Billy, where friends and label reps gathered to congratulate him on his performance. Standing (from left) are: Ron Oberman, vice president, merchandising, west coast, Columbia Records; Elizabeth Joel, Billy's wife and manager; Bill Freston, assistant to the president; Bruce Lundvall, president, CBS Records Division; Billy Joel; Frank Mooney, vice president, marketing, branch distribution, Columbia Records; Don Ellis, national vice president, a&r, Columbia Records; Del Costello, vice president, marketing, western region, CBS Records.



RS-1-1039

Eric Clapton

RUSH RELEASED

The album that couldn't wait for next year.
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the release of the new Eric Clapton album.

"BACKLESS"

Includes

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- "Watch Out For Lucy"
- "Tulsa Time"
- "Roll It"
- "Tell Me That You Love Me"
- "If I Don't Be There By Morning"
- "Early In The Morning"
- "Walk Out In The Rain"
- "Golden Ring"
- "I'll Make Love To You Anytime"

SHIPPING PLATINUM



Records, Inc.

PRODUCED BY GLYN JOHNS.
By arrangement with the Robert Stigwood Organisation.

RECORD WORLD CHART ANALYSIS

Donna Summer Tops Singles Chart; Streisand/Diamond Duet Leaps to #4

By SOPHIA MIDAS

■ Casablanca Records picks up the #1 record on the RW Singles Chart this week with Donna Summer's "Mac Arthur Park" moving to the top spot with a bullet. The record simultaneously bullets #4 on the Black Oriented Singles chart and is supported by exceptional sales and airplay. The album jumps to #2 bullet on the RW Album Chart and also secures the #1 spot on the Black Oriented Album Chart.

Barbra Streisand and Neil Diamond (Col) have the next highest bullet at #4, moving up 10 points this week from #14. The Streisand/Diamond record was added this week at WABC and WLS; and sits in the top five after only four weeks on the chart.

Also bulleting in the top 10 is

Foreigner (Atlantic) at #8 on sales and airplay gains.

One of the most impressive debuts on the chart this week is the long-awaited reappearance of The Bee Gees (RSO) whose single "Too Much Heaven" is the week's Chartmaker at #31 bullet, as well as one of this week's Powerhouse Picks. The record represents the highest chart entry ever on the RW Singles Chart in recent years.

Rounding out the top ten are: Anne Murray (Capitol) #2; Nick Gilder (Chrysalis) #3; Barry Manilow (Arista) #5; Captain & Tennille (A&M) #6; Funkadelic (WB) moving to #7, added at WABC and continuing its BOS strength at #3; and Ambrosia (WB) #9, added to the WABC playlist this week.

The competition in the next part of the chart shows 7 out of 10 records bulleting. Gino Vannelli (A&M) bubbles under the top ten at #11 bullet, and garners BOS strength at #15 bullet. Dr.

Hook (Capitol) shows impressive activity at #12 bullet and was added at WABC. Alicia Bridges (Polydor) gains continued crossover appeal at #14 bullet, and pulls top ten numbers on major radio stations. Chicago (Col), another WABC add, gains the #15 bullet position, showing good top ten movement in the mid-west. Al Stewart (Arista) bullets to #16, also added by WABC. Breaking into the north-east this week, Firefall (Atl) moves up to #18 bullet, and was added by WFIL. Paul Davis (Bang) at #19 bullet gains impact through adds by KHJ, KFRC and other major markets.

Still making significant airplay gains are: Eric Carmen (Arista) at #24 bullet; Andy Gibb (RSO) at #25 bullet, continuing with major market adds and good jumps; Fogelberg and Weisberg (Full Moon) #28 bullet, already showing top ten numbers in the mid-west and the south. Taking 10 point moves in many major markets and added by KHJ, Billy Joel (Col) climbs to #27 bullet. The album maintains its #1 position on RW's Album Chart, and is fur-

ther highlighted by being RW's Top Airplay lp for the second consecutive week. Chic (Atl) jumps to #23 bullet and #6 bullet BOS, and proves to be one of the most added records on the chart this week.

Also showing good chart activity as a result of airplay gains are: Chaka Khan (WB) #32 bullet and #1 bullet BOS, picking up WRKO and other major markets; Village People (Casablanca) #33 bullet with continued BOS appeal at #52 bullet and also showing a good national spread; Toto (Col) #35 bullet pulls in all of the mid-west markets this week and shows top ten movement in Seattle and San Francisco to become another Powerhouse Pick.

Continuing strong chart activity are: Alice Cooper (WB) #41 with a good national spread and continuing to pick up many major markets this week; Elton John (MCA) #42 picking up many major markets this week, and fueled by big jumps at radio stations; Eric Clapton (RSO) is RW's Flashmaker. Ace Frehley (Casablanca) #44 bullet shows top ten movement. (Continued on page 73)

Summer, Martin Bullet into Top Five; Aerosmith Package Is Chartmaker at 51

By MIKE FALCON

■ Following the trend which established itself three weeks ago, \$8.98 list lps continue to climb the album chart. Last week, albums with a tag higher than \$7.98 occupied the number 1, 3, 5, 6 and 10 spots in the top 10. This week Donna Summer's two-record \$12.98 "Live And More" (Casablanca) bullets at #2 from the #6 spot, while last week's #10 bullet, Steve Martin (WB) bullets at #5 at \$8.98. The #1 lp remains the same: Billy Joel (Col), also an \$8.98, #3 "Grease" soundtrack (RSO), and Boston (Epic) at 8 are also higher list albums.

Because of the beginning of the Christmas selling season, it remains impossible to determine an accurate median price for \$8.98 lps, as many are being sold at special Christmas prices. To make the process even more difficult, some accounts will reportedly reduce the price of these albums after January 1. Thus, the

real effect of the higher list price lp and an accurate evaluation of the \$8.98 album in the retail marketplace will have to wait until after the new year.

In the interim, however, \$8.98s have established themselves as sellers when a major act is involved. Ted Nugent (Epic) is the third highest bullet on the chart, at #14. Aerosmith (Col), this week's Chartmaker, enters at #51 with a two-album set. Kansas (Kirshner/Col) enters the chart at #70 with a two-album live collection. To reinforce the observation, it is interesting to note that the #1 album, along with the two bulleted lps in the top 10, are continuing to grow on both rack and retail levels, with Summer picking up additional r&b account support and pop accounts playing off the strength of her #1 single.

Other significant chart action and movement would have to include Neil Young (Reprise/WB), who continues rapid upward movement to #20 bullet with uniformly strong rack and retail activity, as well as Van Morrison (WB), with similar strengths moving to #52 bullet. Last week's

Chartmaker, Ronnie Laws (UA) moves to #63 bullet with pop account action picking up, and r&b one-stops reporting heavy activity.

Big jumps were also recorded by Steely Dan (ABC) in the col-

lection's second week on the album chart as it moves from #100 bullet (entry) to #78 bullet with an \$11.98 tag. Toto (Col) continues a similarly rapid movement to #85 bullet after record- (Continued on page 73)

REGIONAL BREAKOUTS

Singles

East:

Bee Gees (RSO)
Alice Cooper (Warner Bros.)
Elton John (MCA)
Bob Seger (Capitol)
Glen Campbell (Capitol)
Queen (Elektra)

South:

Chic (Atlantic)
Andy Gibb (RSO)
Linda Ronstadt (Asylum)
Bob Seger (Capitol)
Queen (Elektra)
Paul Stanley (Casablanca)

Midwest:

Chic (Atlantic)
Bee Gees (RSO)
Chaka Khan (Warner Bros.)
Village People (Casablanca)
Alice Cooper (Warner Bros.)
Queen (Elektra)

West:

Toto (Columbia)
Elton John (MCA)

Albums

East:

Aerosmith (Columbia)
Kansas (Kirshner)
Toto (Columbia)
Rush (Mercury)
Ian Matthews (Mushroom)
Jimmy Buffett (ABC)

South:

Aerosmith (Columbia)
Kansas (Kirshner)
Rush (Mercury)
Ian Matthews (Mushroom)
Jimmy Buffett (ABC)

Midwest:

Aerosmith (Columbia)
Kansas (Kirshner)
Toto (Columbia)
Rush (Mercury)
Isaac Hayes (Polydor)
Ian Matthews (Mushroom)

West:

Aerosmith (Columbia)
Kansas (Kirshner)
Toto (Columbia)
Rush (Mercury)
Stargard (MCA)
Jimmy Buffett (ABC)

SOO-11872

the STEVE MILLER BAND



GREATEST HITS 1974-78

Swingtown

Jungle Love

The Joker

Rock N' Me

Take The
Money And Run

Serenade

True Fine Love

The Stake

Fly Like
An Eagle

Jet Airliner

Dance, Dance,
Dance,

Winter Time

Wild Mountain
Honey

Threshold

SOO-11872
© 1978 SAILOR RECORDS

Produced by Steve Miller for Sailor Records



Steely Dan/greatest hits

Steely Dan/greatest hits



AK-1107/2

Side 1

Do It Again
Reeling In The Years
My Old School
Bodhisattva

Side 2

Show Biz Kids
East St. Louis Toodle-oo
Rikki Don't Lose That Number
Pretzel Logic
Any Major Dude

Side 3

Here At The Western World†
Black Friday
Bad Sneakers
Doctor Wu
Haitian Divorce

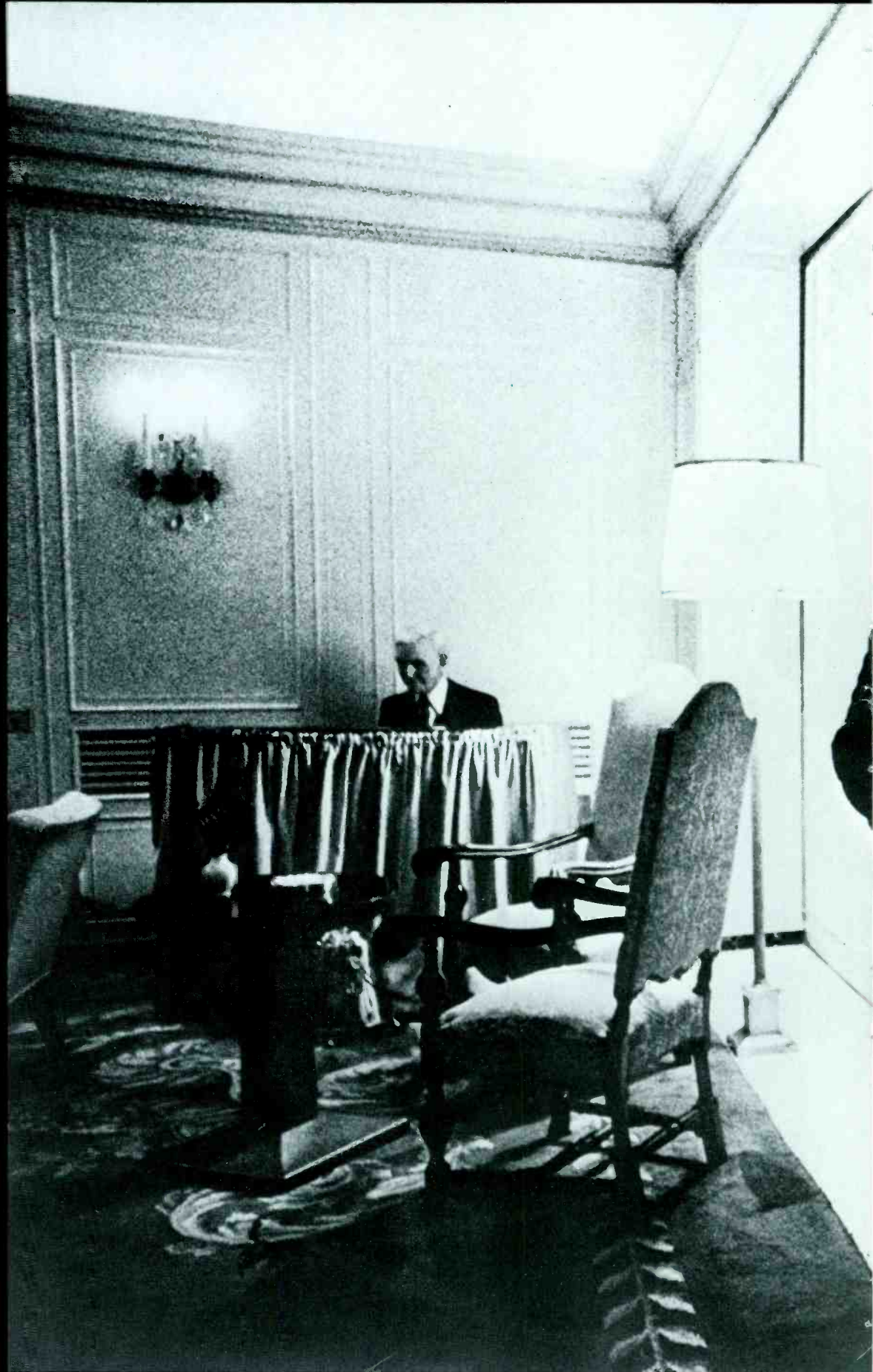
Side 4

Kid Charlemagne
The Fez
Peg
Josie

†Previously unreleased
"Here At the Western World"



Produced by Gary Katz
Direction: Irving Azoff





New York Newspaper Strike Ends; Industry Impact Has Been Minimal

By MARC KIRKEBY & DAVID MCGEE

■ NEW YORK — The strike of several unions against this city's daily newspapers finally ended last Monday (6) without having created any problems New York's music industry couldn't handle.

Indeed, professionals ranging from retailers to publicists were almost unanimously pooh-poohing the strike's impact on them. But none admitted plans to place less advertising in the Times, Daily News and Post now because they did without the trio so well for 88 days.

Several New York newspapers and trade journals have run stories in recent weeks speculating that the city's big retailers—who were expected to suffer most from the strike—would continue the unusually heavy TV and radio advertising begun during the strike, and reduce their newspaper ads accordingly.

No Retail Changes

But New York record retailers surveyed by *Record World* have no such plans. Those who advertised in the papers before the strike will do so again; those who didn't are not likely to start now.

"For us the newspaper strike had no effect at all," said Elliot Mavorah of Disco-O-Mat. "Our stores don't advertise that much in newspapers, plus our prices stay the same, every day one price. I think our customers know our prices, so print advertising is not a factor."

One retailer even seemed displeased that the strike was over.

"I think that it helped us tremendously that our competitors couldn't advertise all their giveaway programs in the newspapers," said Ben Karol of King Karol. "There's a whole army of consumers out there that's only interested in finding out what Korvettes and Goody are losing money on this week, and they rush right down there and ac-

Elton's Attack: Just Exhaustion

■ NEW YORK—Elton John was scheduled to remain in London's Harley Street Clinic through last weekend, following an attack of chest pains—apparently due to exhaustion—last Tuesday.

A spokesperson for the artist's record company, MCA, said that John had not suffered a heart attack, as was first reported. The chest pains came after a month of promotional touring in support of his new album, "A Single Man."

commodate them. The fact that they weren't able to find out these things during the strike helped us no end . . . Now that the papers are back it's the season that there's so much business around that it doesn't have that much effect anyway."

The city's nightclub owners and concert promoters, for whom the dailies have been important for advertising shows but not more important than weekly papers and radio, also seem to have borne the burden well. No one admitted to suffering the sort of loss of exposure that has hit the Broadway stage, where several productions pushed their opening dates back to wait for the newspapers' return, and others closed, in part because of the papers' absence.

For the newspapers themselves, the impact of the strike is easy to quantify — the New York Times Company, for example, last week reported a \$16 million loss for the third quarter. But for the music business, the

(Continued on page 62)

Eckerd Chain Pulls Kiss Albums, Citing Complaints of 'Satanism'

By MIKE FALCON

■ LOS ANGELES—Eckerd Drugs, a 900-store division of the Clearwater, Florida-based Jack Eckerd Corporation, has pulled all Kiss albums from its Texas division stores. The 91 stores affected have returned albums to the rack servicing the account because of what public affairs officer Alex Radford termed "customer complaints."

Houston division manager Tex Speer, who has the final regional decision regarding the inclusion of any merchandise in the Texas stores, refused comment on the incident. But Radford, speaking from the company's Florida headquarters, admitted, after questioning, that the withdrawal of Kiss albums was based on allegations from "customers" that the group was in some way related to various "satanic" religious groups. When asked if any of the allegations had been investigated before the Kiss albums had been deleted from stock, Radford replied that they had, but declined to name the persons at either the manufacturer or management level(s) that had been contacted. Radford further declined to name the individuals or group(s) that had made the allegations.

Al Ross, executive vice presi-

Yes Honored as 'Tormato' Goes Platinum



"Tormato," the eleventh album by Atlantic recording group Yes, has been certified platinum by the RIAA. The announcement was made by Atlantic senior vice president/general manager Dave Glew. 1978 marks the tenth anniversary of the formation of Yes; for it was in 1968 that Jon Anderson and Chris Squire met and formulated the basis for the group. Yes has recorded for Atlantic Records worldwide since their inception. Yes were honored with a special tenth anniversary party following their recent appearance at the L.A. Forum. The party was attended by numerous representatives of domestic and international media, members of the Atlantic and WEA organizations, as well as Yes and their friends and associates. Shown from left are: Atlantic president Jerry Greenberg, Yes manager Brian Lane, Yes member Chris Squire, vice president/west coast general manager Bob Greenberg, Yes member Steve Howe, west coast a&r director John David Kalodner, Yes members Alan White and Jon Anderson; KNX radio interviewer is kneeling in front.

Egan Single Gold

■ NEW YORK — Columbia recording artist Walter Egan's single, "Magnet and Steel," has been certified gold by the RIAA.

MCA 'Wiz' Campaign Enters Second Phase

■ LOS ANGELES—MCA Records, which launched one of its most extensive promotional and marketing campaigns in support of the original motion picture soundtrack for "The Wiz," has implemented a second phase of the campaign in conjunction with the recent release of the film, "The Wiz."

Part II of the campaign has been focused on heavy radio time-buys, continued trade, consumer and television advertising, and a national publicity thrust.

ABC Names Starr Publicity Director

■ LOS ANGELES—Elaine Corlett, vice president of artist development and publicity, ABC Records, has announced the appointment of Peter Starr to the position of national director of publicity.



Peter Starr

Prior to his appointment at ABC, Starr worked for Bob Gibson at Rogers & Cowan. Starr has also worked as an account executive for various companies, among them Rogers & Cowan and Levinson Associates.

dent of Aucoin Management, which handles Kiss, told RW that no contact had been made with the firm by the drug store chain. "We've heard these allegations before," said Ross, "and they remain as equally absurd as when some overly imaginative mind first created the hoax." One of the points mentioned in discussions with the drug chain spokespersons centered on "customer" allegations that the name Kiss is an abbreviation for "Kings In Satanic Service." Ross responded to this by saying, "the group wanted a readily identifiable, easy-to-remember name, one that nobody would have trouble pronouncing or recalling. That's the only reason they selected the word 'Kiss.'"

Texas Sales

Although the Texas distributor who services Eckerd Drugs declined comment, other major rack organizations operating in the Texas region state that Kiss albums, including the four solo efforts recently released by members of the group, are extremely heavy sellers in the market. One of the nation's three largest rack operations has reported that of the top five albums in the Texas market, four are Kiss releases at this time.

PALLADIUM

Live In London

SKBO-11873

THE WORLD IS HER AUDIENCE

All Her Great Songs Recorded LIVE For The Very First Time. A 2 Record Set
Contains Her New Single **MAMA**
Candle On The Water * We'll Sing In The Sunshine * You're My World *
Angie Baby * Ready Or Not * The Medley That Includes: I Don't Know How To Love Him,
You And Me Against The World, Delta Dawn, Ain't No Way To Treat A Lady,
Leave Me Alone (Ruby Red Dress), I Am Woman * And More.

JEFF WALD presents

HELEN REDDY



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Management, JEFF WALD





It all adds up

STAY

TOTALLY HOT

on MCA Records

MCA-3067

Promotional Cassettes Boost RSO's New Eric Clapton Album

By MIKE FALCON

■ LOS ANGELES — RSO Records has released a specially packaged cassette version of Eric Clapton's "Backless" lp, designed to maximize exposure in the retail, distribution and radio communities, as well as in the press.

The business rationale behind the 7"x4"x3/4" box, which contains a six-page booklet of biographical and discography data as well as the cassette, is that harried media and sales people will find time in their cars to listen to the cassette version. Additionally, the attractive package offers a more substantial "feel" than standard cassette releases, which the company hopes will persuade those who have the experimental box to keep it.

"In effect this is a musical press kit that's extremely convenient," said Glen Ross, director of creative services for the label. "We wanted to bring Clapton tastefully forward in the minds of buyers, promotion people, retail accounts and sales personnel and this seemed the most effective way to accomplish it. Ross, who has extensive experience in creating industrial packages destined for consumer hands in a variety of business fields, has no plans to expand production to the customer level. He stated that the possibility of this type of cassette package was being considered, however.

"We'd consider bringing this type of package into consumer hands," said Ross, "but we have to get the package to a place where it's economically practical." Ross stated that the cost was presently too high for "normal" distribution, but emphasized that the venture was a joint effort between RSO and the package manufacturer in which "the feasibility of the package itself was the prime consideration."

Ross feels that present packaging of tapes limits the sales potential of the format, and adds that record packaging will probably have to undergo some sort of change to fully realize consumer potential. "It's really my opinion, rather than that of RSO," emphasized Ross, "but the actual physical form of the recorded music package has got to change. As motivational processes are understood more fully and expanded in the record industry, the potential for sales will expand enormously. Compared to the number of people who buy cigarettes, the number of people who purchase records is still comparatively small. As our motivational research matures, the industry will be hard put to keep up with

the demand unless some changes are made."

The new RSO promotional cassette package for Clapton had an initial production run of 4,000 units, and Ross thinks that another 10 acts should receive the same promotional treatment from RSO. The executive emphasized, however, that information about the artist will be expanded in future packages, but that the process has to be a selective one. "We could throw in many more pages than we did for Clapton," stated Ross, "but we did not want to overkill the people who received the kit by including too much material."

Special Package

Ross also emphasized that the earth-tone package, which has a cardboard flap to protect both the booklet and cassette, was equally important in concept. "If the person who has this package in his or her hands doesn't consider it an attractive piece of work, they're not likely to keep it around, no matter how good the music is; and we want them to retain both."

Dallas Holm Takes Top Dove Honors

By MARGIE BARNETT

■ NASHVILLE — Dallas Holm (Greentree) was the man of the evening at the Gospel Music Association's Tenth Annual Dove Awards Banquet and Show held here November 5 at the Opryland Hotel.

Holm garnered four awards from his gospel music peers including Male Vocalist, Songwriter of the Year and along with his group Praise, Mixed Gospel Group of the Year. As writer of "Rise Again" (Dimension, SESAC), Holm also captured the Dove's top honor for Song of the Year. Currently touring, Holm was unable to attend.

Evie Tornquist (Word) received her second consecutive award for Female Vocalist of the Year, and The Imperials (Day-Spring) won as top Male Group for the fourth time since the Dove's inception in 1969. Dino Kartsonakis (Light) was presented his first Dove for Gospel Instrumentalist.

Awards in five categories were presented for album of the year. In the contemporary category the Cruse Family (Canaan) won with their "Transformation" lp, Ken Harding producer; traditional—"The Kingsmen Live in Chattanooga" (HeartWarming), Joe Huffman and Eldridge Fox producers; inspirational—"Pilgrim's Progress" (Impact), Bill Gaither Trio, John Thompson and Bob

Dolly in the U.K.



Visiting American country music singer Dolly Parton pictured with RCA Records U.K. managing director and vice president European marketing operations Ken Glancy at a reception to coincide with her current RCA album, "Heartbreaker." Following a European tour the singer starts a short UK tour, beginning November 15, finishing at the Hammersmith Odeon November 20.

Kerker To ASCAP In PR Department

■ NEW YORK—Michael A. Kerker has been appointed to the public relations department of the American Society of Composers, Authors and Publishers. Kerker will be involved with many of the society's public relations activities including the publication of the magazine "ASCAP Today."

Pablo Platinum Party



At a party in honor of Pablo Cruise on the soundstage, all A&M employees joined together in a champagne toast and a double platinum presentation to the group for their latest album, "Worlds Away." The shindig was held the day of the group's performance at the Pasadena Civic Auditorium. Pictured from left are: Bruce Day, Pablo Cruise; Bob Brown, manager; Cory Lerios, Pablo Cruise; Bill Schnee, producer; Jerry Moss, A&M chairman; Dave Jenkins, Pablo Cruise; Gil Friesen, A&M president; Kip Cohen, A&M vice president of a&r and Stephen Price, Pablo Cruise.

Jet Ads Fuel ELO LP Battle

By MARC KIRKEBY

■ NEW YORK—Four companies continued to battle last week over 1.2 million Electric Light Orchestra records and tapes now being sold as cut-outs.

The latest salvos were fired by Jet Records, which placed advertisements in several newspapers, magazines and trade journals claiming that the copies of ELO's "Out of the Blue" were largely defective, and urging consumers to buy only ELO product with Jet/CBS trademarks.

One such ad ran in the Nov. 5 "Calendar" section of the Los Angeles Times, and others are slated to appear in the December issues of Rolling Stone, Crawdaddy and Creem.

UA Countersuit

United Artists Records, which sold the ELO product to Promo Records, a cut-out distributor, in late September, will take unspecified legal action against Jet this week in response to the ads. UA's co-chairmen, Artie Mogull and Jerry Rubinstein, had no comment on the matter last week.

Promo Suit

Jet's new distributor, CBS Records, is being sued by Promo for an alleged campaign to keep CBS accounts from buying any of the cut-out ELO records and tapes. CBS has also taken ads in U.K. trade journals in which it disclaims responsibility for defects in any of the cut-outs.

Meanwhile, the Jet-UA suit that began the dispute, in which CBS and Jet are claiming that the 1.2 million units rightfully belong to them under the terms of their purchase of Jet from UA, goes on in Los Angeles. And the cut-outs continue to be sold.

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VOLUME 1
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LIMITED EDITION PICTURE DISC
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PERFORMANCES AND AN EXCLUSIVE
INTERVIEW WITH ELVIS
AND THE COLLECTOR



Enclosed: Illustrated memory log with 4-color picture slides for framing

Album Features:

- 2 different full-color portraits of Elvis, one on each side of the LP
- 2 selections never before on record
- 8 never-before-released versions of Presley hits
- 16 page Memory Log filled with pictures and memorabilia
- Frameable portrait of Elvis
- Exclusive interview with Elvis

Limited Edition Picture Disc CPL1-3078
Also available on standard vinyl disc CPL1-3082

Merchandising Aids:

- Four color die-cut 3-dimensional picture disc displays, also can be used as flat wall posters
- Four color "Available Now" streamers

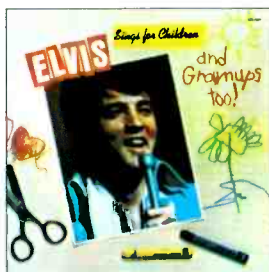


ALWAYS ELVIS

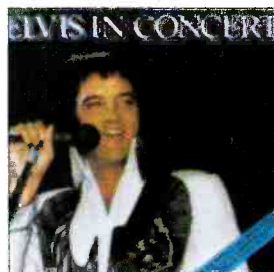
**HIS MUSIC SAYS THE THINGS WE ALL FEEL,
ESPECIALLY AT HOLIDAY TIME.**



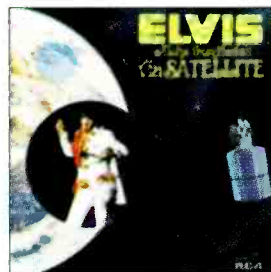
Elvis, Vol. 3—A Legendary Performer CPL1-3078



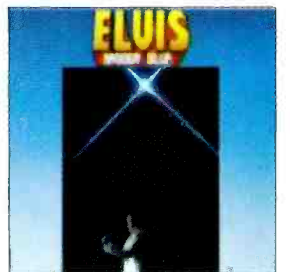
Elvis Sings For Children And Grownups Too! CPL1-2901



Elvis In Concert APL2-2587



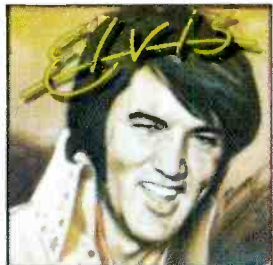
Aloha From Hawaii Via Satellite CPD2-2642



Moody Blue AFL1-2428



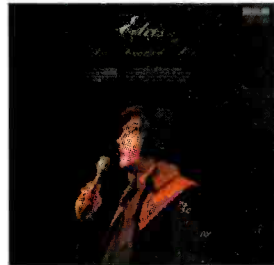
Elvis—A Canadian Tribute KKL1-7065



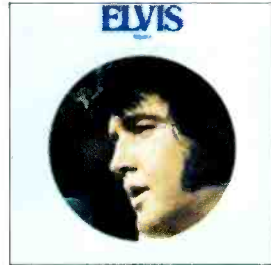
Welcome To My World AFL1-2274



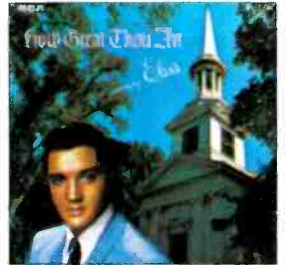
He Walks Beside Me AFL1-2772



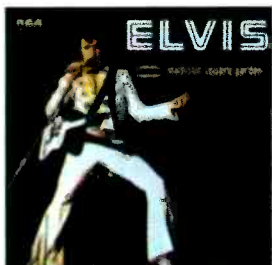
He Touched Me AFL1-4690



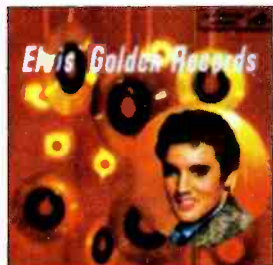
Elvis, Vol. 2—A Legendary Performer CPL1-1349



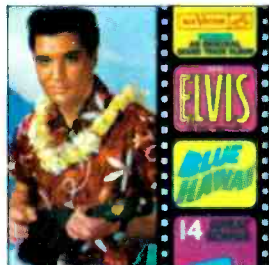
How Great Thou Art AFL1-3758



Recorded Live At Madison Square Garden AFL1-4776



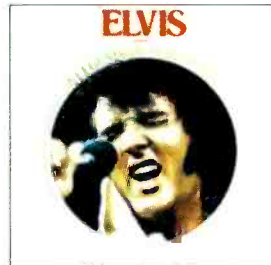
Elvis' Golden Records AFL1-1707



Blue Hawaii AFL1-2426



From Elvis In Memphis AFL1-4155



Elvis, Vol. 1—A Legendary Performer CPL1-0341



Elvis' Golden Records, Vol. 3 AFL1-2765



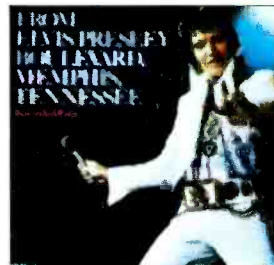
Elvis' Gold Records, Vol. 2 AFL1-2075



Elvis TV Special AFM1-4088



On Stage (Feb. 1970) AFL1-4362



From Elvis Presley Blvd., Memphis, Tenn. AFL1-1506



That's The Way It Is AFL1-4445



His Hand In Mine ANL1-1319



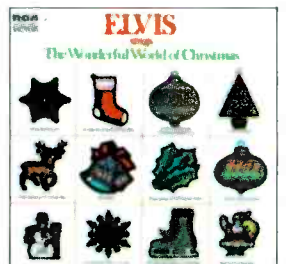
Pure Gold ANL1-0971

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Also available on standard vinyl disc CPL1-3082



The Wonderful World of Christmas ANL1-1936

Ovation Disney Salute Is 'A Labor Of Love'

By MIKE FALCON

■ LOS ANGELES—After spending a year in negotiations with Walt Disney Productions, Ovation Records has released "The Magical Music of Walt Disney," a four-album collection of 50 years of Disney film music which Ovation president Dick Schory terms "a labor of love."

Schory, who earlier achieved fame as a noted percussionist and founded Ovation Records, viewed over 500 Disney films in preparation for the nostalgia-oriented project, which he says "is definitely not a children's album." Schory then reduced the number of films in consideration to 39, which left him "only" 177 songs to choose from.

Schory notes that the compilation, which contains selections from animated and live action films, has extended stereo capabilities edited into the recording process, along with expanded dynamic range. This official commemoration of Mickey Mouse's 50th birthday carries a suggested retail price of \$24.95, and includes extensive notes, also written by the Ovation president. Schory notes that the production costs were in the \$300 thousand range, which is high for an album of previously released material. He says, however, that Disney was in total agreement with his concept as far as sound reproduction methods were concerned: the best possible sound, enhanced by whatever engineering means necessary to capture the original spirit of the performances.

Capricorn Taps Three

■ MACON, GA.—Phil Rush, vice president of promotion for Capricorn Records, has announced the appointment of three new promotion personnel for the label.

Frank Giuliano has been appointed midwest regional promotion manager and will be based at the Polygram branch office in Chicago. Giuliano began his career with Summit Distributors in Chicago, where he worked as pop promotion manager for six years. He later worked for MS Distributors as promotion manager, and most recently served as local promotion manager for CBS Records in Chicago. He can be reached at (312) 671-5380.

Chuck Browning has been appointed western regional promotion manager and will be based at the Capricorn office in Hollywood. Browning can be reached at (213) 462-7161.

Brian Lynch joins Capricorn as the label's Houston/New Orleans area promotion manager. He can be reached at (713) 780-0407.

Fantasy Launches Merchandising Push For 'Lord of the Rings' Film Soundtrack

By SAM SUTHERLAND

■ BERKELEY, CAL. — Fantasy Records is bolstering its newly released soundtrack package from "The Lord Of The Rings" with plans for additional "Ring"-related single and lp releases, including a separate disco version of the main theme due to go into production over the next week and a special picture disc version of the two-disc album being rushed for initial delivery during the holiday season.

According to label president Ralph Kaffel, Fantasy's massive merchandising push for the album will be enhanced not only by the film's separate multi-million dollar advertising and promotion blitz, but by a number of licensed merchandise deals being assembled separately by the New York-based Tolkien Enterprises. Between eventual sales for licensed "Ring" products, box office receipts from the film, and sales from the album, the label, along with its sister company, Fantasy Films, will also be helping to build a consumer mailing list that will provide a research base for Tolkien fans.

While the album campaign will launch its heaviest consumer print and radio saturation starting in late November, Kaffel noted, "We actually began the print with a full-page teaser ad run in several major dailies, offering a free poster for the film. Over 100,000 free posters were shipped in advance of the album's release as a result, but there's a method to our madness. Those mailings have provided us with a basic list of potential customers who've already shown an interest."

Similarly, purchasers of the double-pocket \$13.98 list package receive a special insertion offering the poster free of charge; instead of folding the four-color

printed poster, the card explains, the label is mailing them out separately, rolled and packaged in a tube. Package also includes a similar "bounce-back" mailing inviting lp and tape buyers to join "The Fellowship," receiving posters, stickers, buttons, key rings and other "Ring" merchandising items valued at \$15 in exchange for a \$5 membership fee; those joining will later receive discounts on "Ring" merchandise slated for retail distribution after the film's release, as well as "other exclusive Fellowship merchandise not available in stores."

The album began shipping last week, providing three weeks of lead-in exposure for the film's release. Both film and disc campaigns, however, are placing heaviest advertising emphasis on the peak holiday season beginning with Thanksgiving. A massive radio and TV campaign, with spots featuring Orson Welles, will plug both film and record, with the label setting radio and print buys to avoid extensive overlap with the United Artists Films campaign for the movie, which also tags the soundtrack. Trade print kicks off projected magazine advertising with special three-page color foldouts in the music trade papers, followed by full-color ads in a wide range of major national consumer magazines and Sunday supplements.

Kaffel says the various ancillary licensing deals are being negotiated by Tolkien Enterprises' Bob Clark, but notes the usual gamut of posters, buttons and other conventional products will be expanded to include bedsheets, pillow cases and other unusual collectibles tied to the fantasy classic.

In-store, Fantasy's efforts will center around a special six-foot easel-back standup being drop-

shipped to retailers, which the label will also utilize in theater lobbies. Total cost for the stand-ups and shipping alone is estimated at \$30,000, with other aids including 10,000 window streamers, 5000 "Frodo Lives" badges and 10,000 in-store stickers.

December Delivery

Due to the longer pressing time needed for picture discs, as well as the current capacity situation facing their pressers as a result of various new picture disc titles being prepared throughout the trade, Kaffel says delivery of the picture disc version won't begin until December. Projecting sales of as much as 100,000 in that version alone, Kaffel said, "I feel if there was ever a need or a reason to utilize a picture disc, it's on this project, because of the caliber of the art work involved." Package will feature four different scenes from the color animated feature, directed by Ralph Bakshi and produced by Fantasy chairman Saul Zaentz.

As for a second single from the new release (a single of the original soundtrack version of Oscar-winning composer Leonard Rosenman's main theme is already in release), Kaffel said the decision to record a disco cover was influenced by what he sees as multi-format acceptance for the project. According to Kaffel, the soundtrack single is already getting play on AOR, adult contemporary and classical formats. "It looks like it could be another 'Star Wars,' as trite as that might sound. It's got that kind of appeal, and the initial reaction to the soundtrack is hitting all kinds of areas . . . We're treating the current single as a potential top 40 hit."

Even so, Kaffel adds, the disco follow-up is being produced at Fantasy's Berkeley recording studios, with a rush release bringing product into distribution as early as Thanksgiving. Kaffel himself conceived the cover, he says, because "I just wanted to have the first cover on it ourselves. Besides," he adds, "Meco's already too busy with 'The Wiz.'"

Summer In Boston



Shown post-concert at Boston's WRKO after a live performance Donna Summer broadcast are: Susan Munao, Donna's co-manager; Don Wasley, Casablanca vice president of artist development; Mark McKay, WRKO program director; Donna Summer; Neil Bogart, Casablanca president; Jim Bayley, WRKO engineer; Brian Interland, Casablanca promotion; and Joyce Bogart, Donna's co-manager.

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DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Gerald Rothberg on Growth & Change at Circus

By DAVID McGEE



Gerald Rothberg

■ Gerald Rothberg, a graduate of Brooklyn College who then attended Dickinson Law School, established Circus magazine in 1969 as a monthly periodical reporting on the personalities and performers of the contemporary rock music scene. He created the new magazine following two years at Esquire Magazine where he edited special one-issue-only projects directed to the youth market. In 1976 the magazine's growing success dictated a change in frequency from weekly to bi-weekly; in September, fol-

lowing two productive years as a bi-weekly, Circus became a weekly publication. In the following Dialogue, publisher/editor-in-chief Rothberg discusses growth and change at Circus.

Record World: You've survived since 1969, which is no mean feat considering the vagaries of the publishing business and how quickly tastes in music change. What has Circus done over the years to remain viable and to keep growing?

Gerald Rothberg: One of the things we've always done is keep an open mind about music. I've found that over the years people have a tendency to lock into an era. For example, if you're a person of the '60s you might have locked into the Airplane, or the Starship now, or the Dead or the Stones, and stayed in that mold. But as we approach the '80s we have groups like Rush. Each era produces a whole crop of new people and if the editor or the rock and roll aficionado just locks into an era he's going to miss a lot of groups like Queen and Rush and Van Halen and Ted Nugent and Aerosmith, or whoever comes along. So I've fortunately been able to not be a person who gets locked in; I've always tried to keep an open mind about music and realize that although one's particular tastes might not be for the artists who are popular at a particular time, still they are legitimate artists who are saying something to their audience, and they should be covered in a music magazine.

RW: What interests you in music at this point?

Rothberg: To be totally honest I prefer classical music. I like to listen to rock and roll and I keep aware of what's going on because it's my livelihood. But I've never been a jazz buff, or been particularly interested in r&b, folk or any of the so-called "heavy" forms of music.

RW: It occurs to me that so many comments I hear about Circus concern its ongoing and extensive coverage of Kiss. Is there a reason for this?

Rothberg: In each era we've always latched on to people and kept them going while they were newsworthy, whether it was Grand Funk or Kiss or Led Zeppelin or David Bowie or Marc Bolan. If Kissinger is a star in diplomatic circles you can read about him week after week in Time magazine, because he's always doing something. One should not say Okay we're not going to do Kissinger anymore, enough's enough. I've looked at some of the rock acts that are very newsworthy in that same light. Kiss is an important act now, the Bee Gees are an important act for us, Rush and Nugent and acts like that are too; so we'll cover them as long as they're saying something and doing something.

RW: Circus is a magazine that is thought of as appealing to a very young audience. The big news of late is that you're going weekly. Is this going to change the focus of the magazine? And why are you going weekly?

Rothberg: The reason we're going weekly is because there's so much going on in music that's difficult to cover in a monthly or a biweekly publication. It seems the only way to handle it is in a weekly. From conversations with people in the record industry I've learned that record companies feel that because they have so much product issued every month, and because radio stations have very

tight playlists these days, it's very difficult to break an act on radio. We've found that it's important from our point of view to kind of show the broad spectrum of albums that are released so that the music person can know what's going on and can learn to appreciate and discriminate between the good and the bad. So the need for a weekly became imperative to cover the broad range of product that's being released today.

The format of the magazine will not change at all. Our studies by independent people indicate a wide range of readers, with the average reader being 20 years old. And we go from 16, possibly 15, on the young side to 26 or 27 on the older side. So we have to cover a wide range of tastes. If we do a piece on Grace Slick and the Jefferson Starship we find that the older readers go for that, and when we do Van Halen we get the younger end of the spectrum. You have to achieve a balance because you're broad-based.

So the concept of Circus will basically remain the same. There will be a change, however, insofar as the range of artists we cover. We will cover a John Klemmer and a George Duke and we'll go for more of the "crossover" type of acts, whether they are jazz, r&b or rock oriented, whatever you want to designate their music. We'll try to cover the totality of popular music today.

RW: So you're going to try to grow with the audience you have now rather than take a big leap and try to capture an entirely new audience.

Rothberg: Absolutely. We just want to expand our existing audience, which is a saner way of handling it. Another thing we're doing is expanding our concert guide section. We're probably the only publication with a fairly comprehensive listing of concerts across the country. We're going to expand that by setting up regional offices and getting input from the promoters and getting this information into our office with a very late close at the printer—as a weekly we can get a very late close—so that the information we have is fuller and more accurate. We'll also cover rock on radio and TV with a comprehensive list of who's appearing on what show and when.

“What we have accomplished to some extent is a total change in rock writing.”

RW: But isn't it a gamble to go weekly at this point in time, strictly from the standpoint of survival?

Rothberg: We've shown we can survive. Our circulation is the highest it has ever been. We've increased our share of the markets. I think this is probably the best time ever to go weekly. The economy is healthy, the record industry is very healthy, so it's not as though we're going to run short of material to cover. True, we will have 52 issues, which means we're going to cover an awful lot of acts, but they're out there to be covered.

RW: There's a widespread feeling among people in the music industry that you're going to attempt to turn Circus into something like People magazine, with even more pictures, shorter features, breezier writing. Is that the idea?

Rothberg: No, this will remain a predominately music magazine. What we have accomplished to some extent is a total change in rock writing. I have felt over the last year or so that rock journalism is abysmal. The standards of journalism are abysmal. For this reason that the rock journalist tends to personalize a story—we're ripping up these journalists and that kind of copy and we're literally getting into consciousness-raising sessions and very strong dialogues, one to one or group, on how to write a story. From my point of view how one writes a music story is no different than how one would write a news story for the New York Times or for Time magazine. There is a standard form of journalism which conveys facts,

(Continued on page 48)

P O C O



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LEGEND

Golden Sun



Members of Capitol recording group Sun, whose third Capitol lp "Sunburn" was recently certified gold by the RIAA, were presented with gold lp awards by top-level Capitol execs after the group's performance at The Total Experience in Los Angeles. Pictured during the presentation are, from left: Sun member Kym Yancy; Bob Riley, Capitol's national promotion manager, soul division; Sun member Byron Byrd; Don Zimmermann, president and chief operating officer; Rupert Perry, vice president of a&r; and Dennis White, vice president of marketing.

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Ibis Productions:

Costandinos Finds an American Foothold

By SAMUEL GRAHAM

■ LOS ANGELES—With the October announcement of the opening of the Los Angeles office of Ibis Productions (RW, 10/21/78), producer/composer (and Ibis principal) Alec Costandinos has made a significant move in what he describes as his "step by step plan" to establish his presence on a full time basis in this country.

The Egypt-born Costandinos, well known abroad for his work with singer Demis Roussos, first made his name in America as producer/writer of Cerrone's "Love in C Minor." Using his so-called Syncophonic Orchestra as a vehicle, he then followed with a series of his own disco-based records—most notably two based on literary classics, "Romeo and Juliet" and the recently-released "Hunchback of Notre Dame," both on the Casablanca label—as well as involvements with several other projects, including the film, "Thank God It's Friday," Sumeria's "Golden Tears," and the group Love and Kisses (all of them also via Casablanca). Having thus proven himself, he moved to the next level of his gradual emergence here: the setting up of a local headquarters and a further cementing of his relationship with Casablanca and its head, Neil Bogart.

"Everything has followed a six-month cycle," Costandinos told RW in a recent conversation. "'Love in C Minor' happened in January, 1977; talks with Bogart regarding the formation of Ibis started in June of that year; then in January, 1978, we decided on the concept for Ibis, with a mixture of my classic line ['Romeo and Juliet,' etc.], regular Love and Kisses releases, and so on. After that I needed personnel, then actual premises [at 9701 Wilshire, Beverly Hills; that's why the announcement wasn't made until October.

"Actually," he continued, "it's all happened very fast, but I've been rather cautious. To me, America was like the other end of the world; I had to start from zero, but still move quickly."

The assembling of the Ibis staff, which includes former Mercury Records publicity chief Sheryl Feuerstein as vice president, communications, was of particular importance to Costandinos. "The modern system says that no one is irreplaceable," he explained, "while the old fashioned system has one small group of people, all of them indispensable. That's my way—I don't want fifty people. In fact, the entire staff, including secretaries, will be less

than twelve. I'm generally a slow worker—I wait for a good opportunity—and it's taken me a while to find the best people I can apply the concept of the company."

Within a genre (disco) where sameness of product is a potentially very real problem, Costandinos has managed to map out his own musical territory by developing the "musical epic" style favored in "Romeo and Juliet," the Love and Kisses albums, and other works. As in all of his pursuits, this style was the end result of Costandinos' thorough examination of the product with which he found himself competing. "After 'Love in C Minor,'" he said, "every album I heard sounded just like that. I knew I would need a fresh approach, or else I would find myself in a trap. So I concentrated on two themes: one, melody and simplicity for Love and Kisses, always with a smile, like a Pepsodent commercial; and two, melodies with a touch of sophistication and complication for the Syncophonic Orchestra. That defined our style."

As for his predilection for the classics, he went on, "I have always loved Shakespeare, and I thought 'Romeo and Juliet' was the most known of his works. I'm also in love with Victor Hugo, and I've always thought that 'The Hunchback' was a real moment. I mean, to think that a 19th Century writer could write about a priest being in love with a harlot—it's just incredible." Future Costandinos involvements with the classics include a massive—to the tune of some twelve lps over a three-to-four year period—musical interpretation of "1001 Arabian Nights."

In the more immediate future for Ibis and Casablanca are several works currently in progress, including a French/American group called Bad News Travels Fast, set for a January release (and described by Costandinos as "funk-jazz-disco with emphasis on guitars, not horns, a bit like Vannelli-cum Corea-cum Chicago"), a Los Angeles band named Witches Witch, whose initial product (called "Double Double" and drawn from yet another classical source, Shakespeare's "Macbeth"), and, of course, offerings by the Syncophonic Orchestra and Love and Kisses. In the meantime, Costandinos, again in keeping with what he calls "my old-fashioned nature," is grooming two of his assistants, Danny Goldschmidt and Ray Knehnstky, to assume certain production responsibilities by the end of 1979.

A LEGEND RISES IN THE WEST



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Image Industries Seeks Out Complete Marketing Packages

By MIKE FALCON

■ LOS ANGELES — Image Industries, which began as a small belt buckle distributor playing off the popularity of a George Harrison tour, has turned into a multi-faceted marketing firm with licensing rights to all 1980 Olympics products in the Western hemisphere, as well as a fan club center, a complete musical services organization, a personal management firm, and a film and video production organization.

Founder Stan Blum, who opened the business with his wife five years ago out of their garage, now has John Mecom Jr. as a full partner. Mecom, in addition to a number of other interests, owns the New Orleans Saints football team. This substantial backing is unusual in an industry which has seen numerous small firms come and go in a matter of months, and is further strengthened by Blum's partner in the Olympic licensing arrangements, former California Senator John Tunney.

Equally unusual in the musical product licensing arena is Blum's concern with marketing a total package, rather than approaching the licensing and marketing deals in a piecemeal fashion. "There's an entire industry waking up to the possibilities of marketing and licensing," explained Blum, "because there's a lot of money in it. But what seems to hold many firms back is that they're long on promises, but equally long in delivery on those promises."

Blum sees these problems as ones that often plague new industries: in often unmapped business territories, the licensing firms can frequently offer services without the capital to back their verbal commitments, a problem Image Industries has taken care of with Mecom, as well as with monies earned in the early days of the firm's history. Additionally, Blum has attempted to gather a staff that has proven expertise in the fields Image Industries enters.

Mattel Executive

For example, Joel Rubenstein, who formerly headed Mattel Toys' marketing and merchandising department, has been hired to provide expertise in those areas for Image Industries. A large portion of his energies will be devoted to maximizing the merchandising potential for the 1980 Olympics, a project not unlike that conceived for various recording acts, but on a much more massive scale.

Blum, in fact, has even planned an Olympic record in which major rock acts will be heard. Addi-

tionally, an Olympic television program, aimed at children, will debut in September of 1979, according to Blum. "Nobody has ever really marketed Olympic products to their full potential before," said Blum. "The television show and the record will expand the audience for Olympic-related products enormously," said the man who has masterminded the product blitz of Bee Gees, "Rocky" and "Star Wars" items. A film about a love interest with an Olympic background is also in the works.

Other Projects

Under the banner of Trilogy Productions, Blum will have another film, called "The Iron Mistress of Malibu," which should have a book to go along with it. This emphasis on putting together a complete marketing package is essential in an industry where timing, product coordination and management are crucial says Blum.

"The approach that has been traditional in licensing products, names and likenesses has been rather scattered to this point," observed the executive, "but as the industry matures, it will become apparent that sub-licensing these aspects of the industry can produce ill effects and actually hold back profits. If you have a half dozen unrelated companies attempting to put related products into stores or consumer hands without a master plan you're usually asking for trouble, and not maximizing your adver-

(Continued on page 48)

Columbia Honors Ian



Columbia Records recently hosted a reception in New York for Janis Ian following her sold-out performance at Avery Fisher Hall. Ian's latest album is entitled "Janis Ian." Pictured are, from left: Jack Craig, senior VP and general manager, Columbia Records; Janis Ian; Walter Yetnikoff, president CBS/Records Group; and Bruce Lundvall, president, CBS Records Division.

Morgenstern: ABC Will Stay With Anchor

By PHILIP PALMER

■ LONDON—Anchor Records will retain its present UK operation, ABC Records International vice president Jay Morgenstern says, and it will continue handling ABC Records in England, at least in the foreseeable future. Morgenstern added that the American company had not signed a licensing deal with RCA Records—as has been widely suggested—and that "there appears to be no reason, as of today, of changing the situation."

"Why rock the boat in the coming all-important Christmas sales period?" Morgenstern added, citing the current success of Steely Dan and Don Williams in the UK.

RCA Records, which has handled the ABC catalogue under license in Australia for the past three years, has been strongly tipped to secure the prestige ABC

catalogue for the UK territory.

Following the recent news that Anchor Records managing director Ian Ralfini had expressed a wish to leave at the end of the year, there has been talk that Anchor Records in the UK—set up with financial backing by ABC Inc.—would be dissolved. However, Morgenstern explained, at the present time this would not happen, although the situation would be reviewed.

The present Anchor Records staff, he added, would continue in office and there would be "no redundancies." In fact, there will be a considerable build-up of the UK operation in the coming months. American acts in the UK would be stepped up and, Morgenstern added, UK talent acquisition was an area he was keen to expand.

Morgenstern is expected back in London in January prior to Midem, at which American I.M. Halsey will present a special country music gala.

Ringer Accepts ASCAP-Burkan Essays



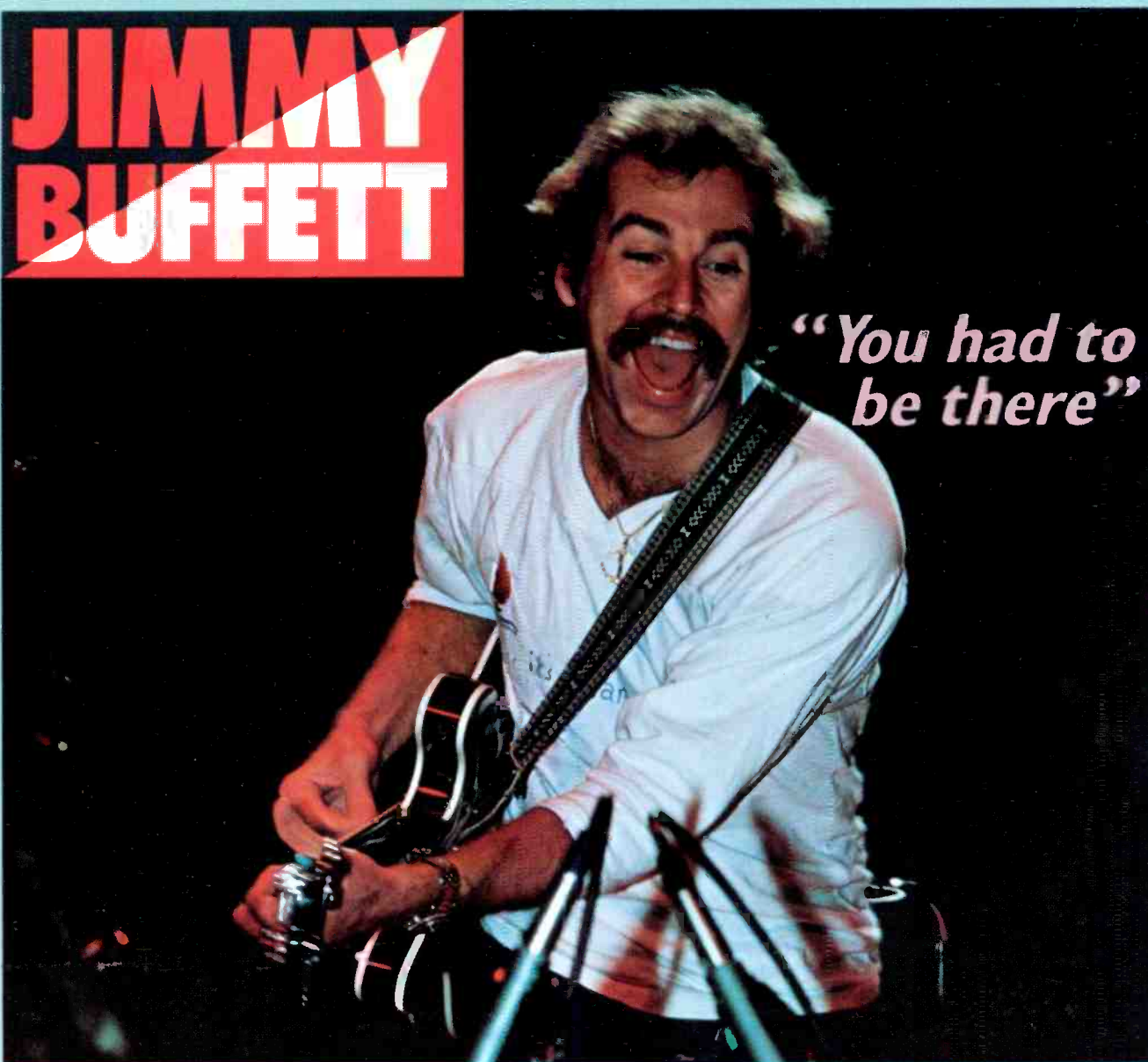
Barbara Ringer, the Register of Copyrights is shown accepting the complete essays in the ASCAP-Nathan Burkan Memorial Competition on behalf of the Library of Congress. The competition, named for the performing rights society's first general counsel, was started in 1936 in tribute to Burkan. The competition supervised by ASCAP's past general counsel Herman Finkelstein, is given at leading law schools throughout the nation. Pictured above from left are Herman Finkelstein, past general counsel of ASCAP; Barbara Ringer, U.S. Register of Copyrights; ASCAP president Stanley Adams and Bernard Korman, society's general counsel.

Paramount Film Set

■ LOS ANGELES—Paramount Pictures has acquired the motion picture rights to "Urban Cowboy," which will be filmed as a Robert Evans-Irving Azoff Production with James Bridges directing from a screenplay by Aaron Latham and Bridges, it was announced by Michael D. Eisner, president and chief operating officer of Paramount Pictures. Principal photography is scheduled to start on February 1st in Houston.

"Urban Cowboy" will be distributed in the United States and Canada by Paramount Pictures, a member of The Leisure Time Group of Gulf & Western Industries, Inc., and throughout the rest of the world by Cinema International Corporation.

JIMMY BUFFETT



*“You had to
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I could go on for hours telling stories but
I guess... you had to be there.

Jimmy Buffett
Wasting away in London
August 30, 1978

Direction: IRVING AZOFF, Front Line Management

Produced by: NORBERT PUTNAM



RECORDS
ABC DELIVERS

Rock Radio Awards Winners



At a luncheon announcing the winners of DIR's Rock Radio Awards for 1978, winners George Meier (Tom Donahue Memorial Award recipient), and Patti Smith (Best Single 1978 for "Because The Night"), pose with onlookers (from left) Bob Meyrowitz of DIR; Scott Muni of WNEW-FM, who served as host of luncheon for the awards show; Gil Freisen, president of A&M and member of the Rock Awards board of governors; and Peter Kauff of DIR.

Arming To Head Polygram Vienna; Gebhardt Retires

■ BAARN/HAMBURG — Gerhard Gebhardt, president of Polygram Musikunternehmen Ges.mbH in Vienna, has announced his plans to retire on June 30, 1979. He will, however, retain his position as chairman of the advisory council founded in 1970 for the Austrian Polygram companies, and will furthermore continue to supervise and coordinate the TV activities of SATEL Film- und Fernseh-Produktions Ges.mbH, Vienna, a subsidiary of Polygram's TV-film division. In addition, Gebhardt will assume management of Polydor International's classical production liaison office in Vienna.

Gebhardt's successor is Wolfgang Arming, who will join the management of Polygram Musikunternehmen Ges.mbH on November 1, 1978, and assume full responsibility on January 1, 1979. Aside from his function in Austria—which consists of supervision and coordination of all Polygram record and music publishing companies—Arming will continue to maintain an office in Hamburg in order to coordinate the activities of the pop music management department of Polydor International.

Pagan Forms Label

■ LOS ANGELES — Producer, writer and singer Ralfi Pagan, in partnership with Attorney Stephen Burke, have announced the formation of a new independently distributed record company, Pumkris Records.

Label distribution has already been firming for Los Angeles, San Francisco, Denver, Brussels, Belgium and Holland.

Pumkris Records has opened offices at 6753 Hollywood Blvd., Suite 206, Hollywood, Ca. 90028.

Garrett Sets Tour

■ LOS ANGELES—Scotti Brothers Records Artist Leif Garrett will embark in his first tour of the United States, beginning with a headline appearance at the 20,000 seat Gulfstream Park Race-track (near Miami) on November 25 and continuing with an additional 18 dates through December 17.

Sire Promotes Robinson

■ NEW YORK — Ken Kushnick, vice president-artist development of Sire Records, has announced the promotion of Gloria Robinson to the newly created position of coordinator-creative services. In her new capacity, she will be responsible, with press officer Janis Schacht, for tour press coordination.

In addition, Robinson will be working with Kushnick and the Warner Brothers Burbank advertising department overseeing Sire's radio and print campaigns. She will also continue working with Kushnick as part of the artist development department.

Creson Exits Amherst

■ Steve Creson has left his north-east regional promotion post at Amherst Records. He may be reached at (212) 288-0579.

Ambrosia Fete



At a Halloween disco party for solar energy held at Hollywood's Stardust Ballroom, the members of Ambrosia, whose latest Warner Bros. album "Life Beyond L.A.," contains the hit single "How Much I Feel," were spotted among the fund raiser's star-studded participants. The group got along famously with event chairperson Jane Fonda. Pictured are David Pack, Joe Puerta, Jane Fonda, Burleigh Drummond.

'Some Girls' Protests Go On

By SAMUEL GRAHAM

■ LOS ANGELES—While the Rolling Stones' "Some Girls" album (Rolling Stones Records), currently at #7 on the RW Album Chart, has passed its peak selling period, protest directed at the record—spearheaded by the Reverend Jesse Jackson's Operation PUSH (People United to Save Humanity)—continues unabated.

At a press conference here last Wednesday (8), Jackson detailed plans to escalate the "Some Girls" campaign, directed specifically at the album's title track (which contains lyrics that Jackson described as "a racial insult to blacks, an affront to all women," and offensive "to all decent people"). Scheduled action was to include picketing of the west coast offices of Atlantic Records (distributor of Rolling Stones product) last Friday (10), as well as various protests aimed at "selected major retail stores" in such markets as New York, Chicago, Philadelphia, Los Angeles, Washington, Cleveland, Detroit, and Memphis. Such protests—which Jackson called "registering an appeal"—would single out "the product at the stores," not the stores themselves, he said.

"The media—especially radio, television and records—have more access to our children than home, church and school combined," Jackson said. "We recognize that music has an impact on our children's minds, for better or for worse, and we feel that with that power goes a certain amount of responsibility." He added that "record industry decadence" has "hit rock bottom" with "Some Girls."

A recent meeting with Atlantic chairman Ahmet Ertegun, in which "we told him that we were insulted by this song," was "amiable," Jackson said, "but the conclusion was inadequate;" Ertegun reportedly refused to take action on the basis of "freedom of speech." Rolling Stones leader Mick Jagger has not met with Jackson or his representatives, but Jackson said that the Rolling Stones have "taken an editorial position against us" and "assumed what our motives are."

Those motives do not, Jackson stressed, include censorship. "We have not gone to the FCC; we want to avoid any government intervention. We want Atlantic

and all record companies to decide for themselves by applying their sensitivity and sense of responsibility." To that end, Jackson reported that he has asked RIAA president Stanley Gortikov to organize a meeting between Jackson and several "top record company presidents."

Also present at the conference was Gloria Allred, coordinator for the Los Angeles chapter of the National Organization for Women, who issued a statement expressing "our deep concern about the sexist and racist statements contained in the album 'Some Girls'" and urging consumers to "have the last laugh" and "stop buying records which preach bigotry and hatred." Allred also indicated that Women Against Violence Against Women, a Los Angeles-based group which has lodged numerous complaints with major labels regarding allegedly sexist album covers and other policies, is "concerned and knowledgeable" about the "Some Girls" protests.

RCA Sets Campaign For Debut Bear LP

■ NEW YORK—RCA Records has announced massive marketing plans in support of the debut album of Richard T. Bear.

Underlining the total RCA commitment to Bear are consumer and trade-oriented programs which will target virtually the entire United States, aimed at gaining maximum exposure for the artist's album, "Red, Hot and Blue," and for his current tour, which is being handled by Premier Talent.

RCA Records' plans for the all-out Bear campaign were announced by Richard Carter, vice president for field marketing.

In implementing RCA's marketing effort, a total of over 40 cities and 65 radio stations will participate in a three-part series of spot buys, which will be supplemented with full-page ads in major music publications and radio tip-sheets. In addition, RCA will distribute a great amount of promotional and merchandising materials including a 22" by 22" album-cover poster, a Bear mask which may also be used as a mobile, buttons, and a full-color press kit.

Bear's current tour, booked by Premier Talent and coordinated by his manager, Nanci Callahan, includes opening-act engagements with artists such as Ambrosia, Johnny Winter, the Doobie Brothers, and Captain Beefheart. To maximize visibility of Richard T. Bear in tour cities for dates in the east and midwest, the band will appear at in-store and RCA-sponsored receptions.

Chaka Khan Tour

■ LOS ANGELES—Warner Bros. recording artist Chaka Khan embarks on her first solo tour, Nov. 15 with a performance at Western Michigan University, Kalamazoo. Tour covers 20 cities, winding Dec. 23 at the Circle Star Theatre, San Carlos, Ca.



35653




THROW DOWN

"Throw Down."

JZ 35653

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On Lifesong Records and Tapes.

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VOLTAGE BROTHERS



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Midem. The winner's date.

JZ 35653

THE VOLTAGE BRIGHTENS UP THE SHOW DOWN

LIFESONG STEREO

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ALIVE AGAIN Phil Ramone & Chicago (Make Me Smile, ASCAP).....	15
A MAN I'LL NEVER BE Tom Scholz (Pure Songs, ASCAP).....	81
BACK IN THE U.S.A. Peter Asher (Arc, BMI).....	84
BEAST OF BURDEN The Glimmer Twins (Colgems-EMI, ASCAP).....	35
BICYCLE RACE/FAT BOTTOMED GIRLS Queen & Roy Thomas Baker (Queen/Beechwood/Intro-Cold/Close Fade, BMI).....	60
BLAME IT ON THE BOOGIE The Jacksons (Almo, ASCAP).....	56
BLUE COLLAR MAN (LONG NIGHTS) By Group (Almo/Styngian Songs, ASCAP).....	22
BOOGIE OOGIE OOGIE Fonce & Larry Mizell (Conductive/On Time, BMI).....	20
CAN YOU FOOL Glen Campbell & Tom Thacker (Royal Oak/Windstar, ASCAP).....	58
CHANGE OF HEART Carmen (Camex, BMI).....	24
CUZ IT'S YOU GIRL James Walsh Gypsy Family (Gypsy Family, BMI).....	76
DANCE (DISCO HEAT) H. Fuqua & Sylvester (Jobete, ASCAP).....	17
DISCO TO GO George Clinton & Bootsy Collins (Rubber Band, BMI).....	93
#1 DJ Vincent Montana, Jr. (Bud Ross, ASCAP).....	89
DON'T CRY OUT LOUD H. Maslin (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI).....	82
DON'T HOLD BACK David Williams & James Jamerson (Kichelle/Jamersonian/Cos-K, ASCAP).....	77
DON'T LOOK BACK Tom Scholz (Pure Songs, ASCAP).....	100
DON'T WANT TO LIVE WITHOUT IT Bill Schnee (Irving/Pablo Cruise, BMI).....	26
DOUBLE VISION Keith Olsen, Mick Jones & Ian McDonald (Somerset Songs/Evansongs/WB, ASCAP).....	8
DREADLOCK HOLIDAY E. Stewart & G. Gouldman (Man-Ken, BMI).....	36
DRIFTWOOD T. Clarke (Bright, ASCAP).....	92
EASE ON DOWN THE ROAD Quincy Jones & Tom Bayler (Fox Fanfare, BMI).....	85
EVERYBODY NEEDS LOVE S. Bishop (Stephen Bishop, BMI).....	30
EVERY 1'S A WINNER M. Most (Finchley, ASCAP).....	78
FIRE Richard Perry (Bruce Springsteen, ASCAP).....	75
FLYING HIGH J. Carmichael & Group (Jobete/Commodores, ASCAP).....	68
FOREVER AUTUMN Jeff Wayne (Duchess, BMI).....	49
FUN TIME Allen Toussaint (Marsaint, BMI).....	40
GET OFF Cory Wade (Sherlyn/Lindseyanne, BMI).....	37
GOT TO BE REAL Marty & David Paich (Butterfly/Gong, BMI/Hudmar/Cotaba, ASCAP).....	83
GOT TO HAVE LOVING Cerrone & D. Ray (Cerrone/MTB, SESAC).....	69
GREASED LIGHTNIN' L. St. Louis (E. H. Morris, ASCAP).....	51
HERE COMES THE NIGHT P. Coleman (Beechwood, BMI).....	57
HOLD ME, TOUCH ME P. Stanley (Kiss, ASCAP).....	62
HOLD THE LINE Toto (Hudmar, ASCAP).....	34
HOT CHILD IN THE CITY Mike Chapman (Beechwood, BMI).....	3
HOT SUMMER NIGHTS Buckingham, Dasher & Egan (Melody Deluxe/Swell Sounds/Seldak, ASCAP).....	94
HOW MUCH I FEEL Freddie Piro & Ambrosia (Rubicon, BMI).....	9
HOW YOU GONNA SEE ME NOW David Foster (Ezra/Candlewood, BMI/Jodrell, ASCAP).....	41
I JUST WANNA STOP Gino Vannelli & Ross Vannelli (Ross Vannelli, BMI).....	11
I LOVE THE NIGHTLIFE (DISCO ROUND) S. Buckingham (Lowery, BMI).....	14
I'M EVERY WOMAN Arif Mardin (Nick O-Val, ASCAP).....	32
INSTANT REPLAY Dan Hartman (Silver Steed, BMI).....	47
IN THE BUSH Patrick Adams (Pap/Leeds/Phylmar, ASCAP).....	46
IT'S A LAUGH David Foster (Hot-Cha/Six Continents, BMI).....	72
IT'S OVER J. Lynne (Unart/Jet, BMI).....	95
I WAS MADE FOR DANCIN' M. Lloyd (Michael's/Scot Tune, ASCAP).....	80
I WILL BE IN LOVE WITH YOU Nick DeCaro (Morgan Creek, ASCAP).....	59
KISS YOU ALL OVER Nicky Chinn & Mike Chapman (Chinnichap/Careers, BMI).....	10
LE FREAK Nile Rodgers & Bernard Edwards (Chic, BMI).....	23
LIKE A SUNDAY IN SALEM S. Gibson (United Artists, ASCAP).....	52
LOVE DON'T LIVE HERE ANYMORE N. Whitfield (May Twelfth/Warner-Tamerlane).....	73
LOVE IS IN THE AIR Vanda & Young (Edward B. Marks, BMI).....	54
MAC ARTHUR PARK Giorgio Moroder & Pete Bellotti (Canopy, ASCAP).....	1
MARY JANE Rick James & Art Stewart (Stone Diamond, BMI).....	70
MY BEST FRIENDS GIRL Roy Thomas Baker (Lido, BMI).....	65
MY LIFE Phil Ramone (Impulsive/April, ASCAP).....	77
NEW YORK CITY R. Cook, R. Murphy & W. Zwol (Mother Tongue, ASCAP).....	86
NEW YORK GROOVE Arif Mardin (April/Russell Ballard, ASCAP).....	44
OLIVIA (LOST AND TURNED OUT) R. Griffey & Group (Spectrum VII, ASCAP).....	97
ONE NATION UNDER A GROOVE George Clinton (Malbiz, BMI).....	7
ON THE SHELF M. Curb & M. Lloyd (ATV, BMI).....	61
ONE LAST KISS Joe Wissert (Centekr City, ASCAP).....	98
OOH BABY BABY Peter Asher (Jobete, ASCAP).....	38
OUR LOVE (DON'T THROW IT ALL AWAY) Barry Gibb (Stigwood/Unichappell, BMI).....	25
PART TIME LOVER Elton John & Clive Franks (Jodrell/Leeds, ASCAP).....	42
PRISONER OF YOUR LOVE D. Lambert & B. Potter (Touch of Gold/Crowbeck/Stigwood, BMI).....	87
PROMISES G. Johns (Narwahl, BMI).....	43
RAINING IN MY HEART R. Perry (House of Bryant, BMI).....	91
READY TO TAKE A CHANCE AGAIN B. Manilow & R. Dante (Ensign/Kamikaze, BMI).....	5
REMINISCING John Boylan & Group (Screen Gems-EMI, BMI).....	29
RIGHT DOWN THE LINE Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI).....	53
RUN FOR HOME Gus Dudgeon (Crazy/Chappell, ASCAP).....	71
SEPTEMBER Maurice White (Sagfire/Irving/Charleville, BMI/Steelchest, ASCAP).....	67
SHARING THE NIGHT TOGETHER Ron Haffkine (Music Mill, ASCAP/Alan Cartee, BMI).....	12
SHE'S ALWAYS A WOMAN Phil Ramone (Impulsive/April, ASCAP).....	74
SO YOUNG SO BAD Jack Richardson (Maximum Warp/Rock Steady, ASCAP).....	90
STRAIGHT ON Mike Flicker, Heart & Michael Fisher (Wilsongs/Know, ASCAP).....	21
STRANGE WAY Tow Dowd, Ron Albert & Howard Albert (Stephen Stills/Warner-Tamerlane/EI Sueno, BMI).....	18
SUMMER NIGHTS Louis St. Louis (Edwin Morris, ASCAP).....	55
SWEET LIFE Phil Benton & Paul Davis (Webb IV, BMI/Tanta/Chappell, ASCAP).....	19
TALKING IN YOUR SLEEP Allen Reynolds/Christwood, BMI).....	88
THE DREAM NEVER DIES G. Cape (Welbeck, no licensee).....	96
THEMES FROM THE WIZARD OF OZ Meco Monardo, Tony Bongiovi & Harold Wheeler (Leon Feist, ASCAP).....	39
THE POWER OF GOLD Fogelberg/Weisberg (Hickory Grove, ASCAP).....	28
THERE'LL NEVER BE Bobby Debarge & Bewley Bros. (Jobete, ASCAP).....	50
THIS IS LOVE David Wolfert (Camerica, ASCAP).....	66
TIME PASSAGES Alan Parsons (Dum/Frabbious/Approximate, No License).....	16
TOO MUCH HEAVEN Bee Gees, Karl Richardson & Alby Galuten (Music For Unifex, BMI).....	31
WAVELENGTH Van Morrison (Essential, BMI).....	63
WE'VE GOT TONITE B. Seger (Gear, ASCAP).....	45
WHATEVER HAPPENED TO BENNY SANTINI Gus Dudgeon (Magnet/Interworld, BMI).....	79
WHENEVER I CALL YOU "FRIEND" Bob James (Milk Money, ASCAP/Rumanian Pickelworks, BMI).....	48
WHO ARE YOU (Glyn Johns & Jon Astry (Eel Pie/Tower, BMI).....	48
YMCA Jacques Morali (Green Light, ASCAP).....	33
YOU DON'T BRING ME FLOWERS Bob Gaudio (Stonebridge/Threesome, ASCAP).....	4
YOU NEEDED ME Jim Ed Norman (Chappell/Ironside, ASCAP).....	2
YOU NEVER DONE IT LIKE THAT Daryl Dragon (Kiddio/Don Kirshner/Blackwood, BMI).....	6
YOUR SWEETNESS IS MY WEAKNESS Barry White (Sa-Vette/January, BMI).....	64
YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (Edward B. Marks/Neve/and/Peg, BMI).....	99

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November 18, 1978

NOV. 18	NOV. 11	
101	102	LOVE ME AGAIN RITA COOLIDGE/A&M 2090 (Almo, ASCAP/Irving, BMI)
102	103	THE GAMBLER KENNY ROGERS/United Artists 1250 (Writers Night, ASCAP)
103	106	FUNK 'N' ROLL (DANCIN' IN THE FUNKSHINE) QUAZAR/Arista 0349 (Jumpshot, BMI)
104	104	UNLOCK YOUR MINDS STAPLES/Warner Bros. 8669 (Muscle Shoals Sounds, BMI)
105	107	DOWN SOUTH JUKIN' LYNRYD SKYNYRD/MCA 40957 (Duchess/Hustlers Ink, BMI)
106	111	TAKE ME TO THE RIVER TALKING HEADS/Sire 1032 (WB) (Jec/Al Green, BMI)
107	109	HOLLYWOOD & VINE KIM MORRISON/Malaco 1053 (TK) (Malaco, BMI)
108	—	MILES AWAY FOTOMAKER/Atlantic 3531 (Fotomaker-Adrien Leighton, BMI)
109	110	TULSA TIME DON WILLIAMS/ABC 12425 (Bilbo, ASCAP)
110	112	WELL, ALL RIGHT SANTANA/Columbia 3 10839 (MPL, BMI)
111	108	ALL I WANNA DO DOUCETTE/Mushroom 1036 (Andorra, ASCAP)
112	118	YOU FOOLED ME GREY & HANKS/RCA 11346 (Bright Eyes/Nouveau, BMI)
113	116	LONG STROKE ADC BAND/Cotillion 44243 (Atl) (Woodsong's/Bus, BMI)
114	115	I WANNA MAKE LOVE TO YOU RANDY BROWN/Parachute 517 (Casablanca) (Irving, BMI)
115	123	WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL/Clouds 11 (TK) (Sherlyn/Lindseyanne, BMI)
116	122	TAKE THAT TO THE BANK SHALAMAR/Solar 11379 (RCA) (Rosy, ASCAP)
117	119	REMEMBER GREG KIHN/Beserkley 5749 (Janus) (Rye-Boy, no licensee listed)
118	120	IF THIS IS LOVE JOEY TRAVOLTA/Millennium 623 (Casablanca) (Rocket/Unichappell, BMI)
119	—	SAVANNAH MATHEW MOORE/Caribou 9025 (CBS) (Skyhill, BMI)
120	127	(I'M JUST THINKING ABOUT) COOLING OUT JERRY BUTLER/Phila. Intl. 3656 (CBS) (Mighty Three, BMI/Fountain, ASCAP)
121	113	WHAT GOES UP ALAN PARSONS PROJECT/Arista 0352 (Wolfsongs/Careers/Irving, BMI)
122	—	ANGEL DUST GIL SCOTT-HERON/Arista 0366 (Broyhala, ASCAP)
123	130	(YOU GOTTA WALK AND) DON'T LOOK BACK PETER TOSH/Rolling Stones 19308 (Atlantic) (Jobete, ASCAP)
124	—	IN THE NIGHT-TIME MICHAEL HENDERSON/Buddah 600 (Arista) (Electrocord, ASCAP/Intense, BMI)
125	124	NEVER BE THE SAME CHILLIWACK/Mushroom 7038 (Chilliwack/Mushtunes, BMI)
126	117	PARTY LEON HAYWOOD/MCA 40941 (Jim Edd, BMI)
127	126	WHEN YOU FEEL LOVE BOB MCGILPIN/Butterfly 1211 (Rateo, BMI)
128	—	GET DOWN GENE CHANDLER/Chi-Sound/20th Century Fox 2386 (Gaelana/Cachand/Cissi, BMI)
129	121	VICTIM CANDI STATON/Warner Bros. 8582 (Daan, ASCAP)
130	125	INTO THE NIGHT TOBY BEAU/RCA 11388 (Texongs/BoMass, BMI)
131	128	THE ROBOTS KRAFTWERK/Capitol 4620 (King Kloug, ASCAP)
132	129	SGT. PEPPER'S LONELY HEART CLUB BAND/WITH A LITTLE HELP FROM MY FRIENDS THE BEATLES/Capitol 4612 (Maclen, BMI)
133	131	TAKE GOOD CARE OF MY BABY/WHAT'S A GIRL TO DO PAUL JABARA WITH PATTI BROOKS/Casablanca 937 (Screen Gems/Primus/Olga/Ricks, BMI)
134	134	CRYIN' AGAIN OAK RIDGE BOYS/ABC 12397 (Tree/Cross Keys, BMI)
135	132	THE JOKER SNAIL/Cream 7827 (Eas'I Duzil/East Memphis, BMI)
136	133	DO IT AGAIN LARRY GATLIN/Monument 259 (Mercury) (First Generation, BMI)
137	138	HEART OF SATURDAY NIGHT DION/Lifesong 1765 (CBS) (Fifth Floor, ASCAP)
138	137	TAKE IT ON UP POCKETS/Columbia 3 10755 (Pockets/Verdangel, BMI)
139	143	GANGSTER OF LOVE JOHNNY GUITAR WATSON/DJM 1101 (Mercury) (Hermosa, BMI)
140	—	RHYTHM OF THE RAIN JACKY WARD/Mercury 55047 (Warner-Tamerlane, BMI)
141	145	SAVE ME, SAVE ME FRANKIE VALLI/Warner/Curb 8670 (Stigwood, BMI)
142	146	WHAT A NIGHT CITY BOY/Mercury 74032 (Zomba/City Boy/Chappell, ASCAP)
143	144	ROWENA MYLON LEFEVRE/Warner Bros. 8673 (Blackwood, BMI)
144	141	SLEEPING SINGLE IN A DOUBLE BED BARBARA MANDRELL/ABC 12403 (Pi-Gem, BMI)
145	140	DREAMLAND GORDON LIGHTFOOT/Warner Bros. 8644 (Moose, ASCAP)
146	148	ALL YOU NEED IS THE MUSIC NEIL SEDAKA/Elektra 45525 (Kiddio/Kirshner, no licensee listed)
147	149	LAST KISS FANDANGO/RCA 11367 (Dunbar/Life & Times, BMI)
148	150	SINGLE AGAIN/WHAT TIME DOES THE BALLOON GO UP ODYSSEY/RCA 11399 (Blackwood/Randell/Featherbed, BMI)
149	142	ONLY YOU LOLEATTA HOLLOWAY & BUNNY SIGLER/Gold Mind 74012 (RCA) (Lucky hree/Henry Suemay/Six Strings, BMI)
150	139	DANCING IN PARADISE EL COCO/AVI 203 (Equinox, BMI)

Radio Replay

By NEIL McINTYRE



December 2nd is a date you should be aware of, especially if you're in the San Francisco area. That evening the music and radio business will be honoring **Bill Gavin**, something you might have figured must have been done years ago. Well, this is a first for the communications and entertainment people, paying tribute to a man who has helped so many in both businesses gain recognition for their artistry. Bill Gavin is more than a legend in his own time, he's been a legend in my time. Bill was able to invent a simple form of communication with his newsletter, and start a network of reporters that kept each other informed on what music was becoming popular. His honesty and concern for the future of the entertainment profession has benefitted many of those who are reading this, including the one who's writing it. I hope to see many of Bill Gavin's friends at the Fairmont Hotel on December 2nd, at 7 p.m.

PROFIT SHARE: For years good ratings could get you a raise or keep your job. But the results of the growth of ratings over a period of time help only the owners and the sales department get rich. Recently there have been signs of change for the programming people and air talent at a radio station level. Radio station KKSS/St. Louis is giving its air staff a chance for a bonus for obtaining good increases during the rating period and KMJQ/Houston rewarded its staff with a bonus for having the highest ratings in the station's history. Both of these stations are owned by the same company.

I think that radio should share the wealth with its employees. As radio stations grow in popularity, so should the responsibility of the owners to keep the people's incomes in line with the growth of success, thus insuring that those who were part of station reaching the top remain as a winning combination for the future. Many times operators of radio facilities believe it was some kind of luck that got them better ratings or helped turn around the station; it wasn't luck, it was the right people working together to make the radio station an entertaining force in the community. Those that help you get there should share in the profits that are received from increased popularity, as the sales people do from increased sales. Sharing the wealth should lead to a secure feeling among the staff, and would be a great incentive to continue to produce their best effort, since to do so will mean increases in respect and money for everyone who is part of the station.

WHAT'S A CLASSIC? In the automobile business it's a car that weathers the test of time on the design and performance. In many respects a classic piece of music must do the same, including having the ability to withstand a great number of listens over a period of time, with the people judging the music wanting to hear more. Since the '50s popular music has traveled through a number of phases, concentrating on different arrangements, instruments and vocal interpretations to present the material. Radio stations, depending upon their format, will play, with greater rotation, those records that the listening audience continues to accept. What I believe to be a classic record might not be heard the same way by someone else. I have compiled a list of what I think are classics and a list of records that I feel will become standards:

"Color My World" . . . "Hey Jude" . . . "Ain't No Mountain High Enough" . . . "Your Song" . . . Turn, Turn, Turn" . . . "MacArthur Park" . . . "Layla" . . . "Stairway To Heaven" . . . "Bridge Over Troubled Water" . . . "Satisfaction."

Records that should be future classics are: "Because the Night" . . . "Hotel California" . . . "Only the Good Die Young" . . . "Paradise By The Dashboard Light."

I asked some of the music experts at RW for a list of their classic songs and their prediction for the future classics. Here is what they thought: "Oh Pretty Woman" . . . "Hey Jude" . . . "Layla" . . . "You've

(Continued on page 31)

WIRE Calls Its New Computer 'The Perfect Record Librarian'

NEW YORK—Program director Gary Havens of WIRE-AM in Indianapolis last week announced the implementation of a quarter-million dollar computerized "disc jockey assistant" that may revolutionize program aids.

"For the first time we're really going to give the personalities a chance to be personalities," said Havens. "We'll of course still showcase our experienced live jocks, but they'll never again have to touch a record or commercial because they all will be played from carts through the system."

WIRE's Music Control System has been in development for two and a half years. It uses a Harris Corp. System 90 computer operated by the on-air personality in the studio. Two terminals give read-out information about the music, trivia about the artists, and data on when a song was last played. The controls also handle the loading and storage of recorded material.

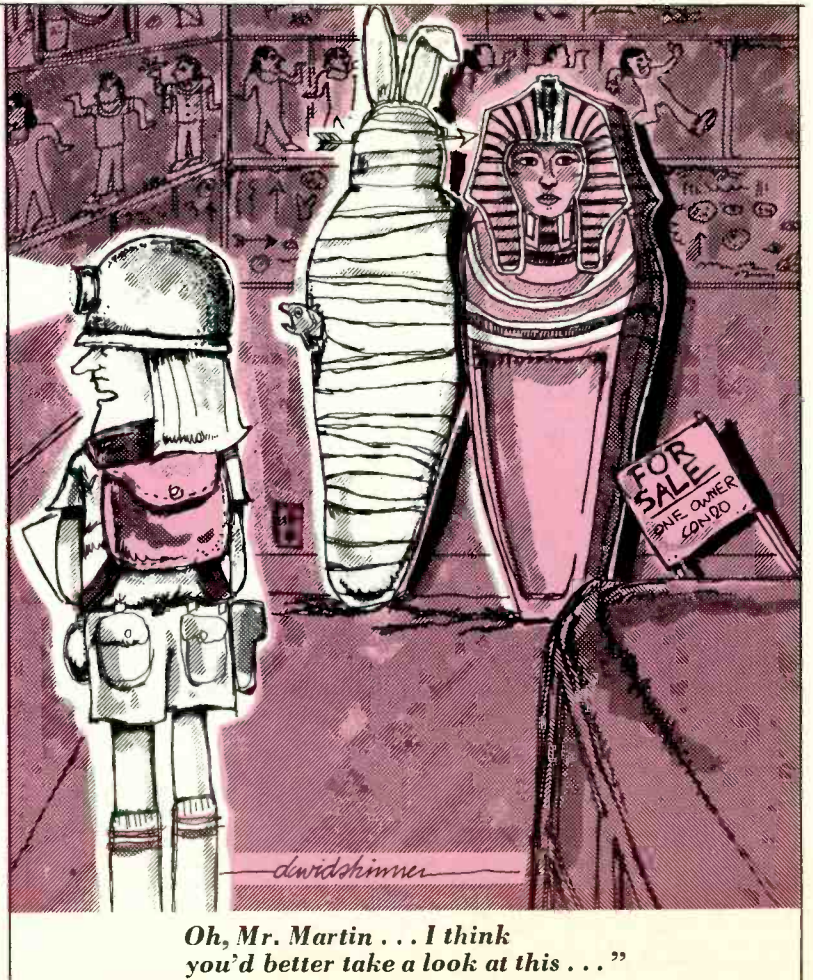
Computers are nothing new to the station since Mid-American Media, the owners of the station, own a data-processing in Kankakee, Illinois, known as Imagery,

Inc. WIRE handles all of its payroll, logging and other jobs through the computer in Kankakee.

Havens calls his system the "perfect record librarian." For example, if a jock desires a two-and-a-half minute million seller from 1972, sung by a female, he simply punches in the necessary characteristics and instantly the screen tells him the possible choices.

The jocks still program their own shows, but the system tells them which current records must be played in a given hour, according to the weekly rotation set by Havens. The jock decides upon which oldies he'd like to have the option to override the system if he so desires.

The system also enables WIRE to multiplex four simultaneous functions through the computer center over one phone line. The accounting department can run its payroll, the sales manager can pull out national sales avails, the jock can plan his show for the next day and the on-air personality can obtain information simultaneously.



The Entertainers:

Jay Thomas—WXLO's Madcap Morning Man

By NEIL MCINTYRE

In recent years formats and the research of the radio listening audience has come to the forefront and the radio personality has started to disappear from stations around the country. In an effort to better understand the problems and the rewards of being a air personality in radio today, Record World will present a series of interviews with today's radio entertainers.

Jay Thomas has been in radio for 13 years, and a morning man for most of them. Thomas, for the last two years, has done mornings at WXLO(99X) in New York. The radio station has promoted him as Crazy Jay, since much of his entertaining includes an off-the-wall type of humor. In the short time that he has been in the New York market, he has gained loyal listeners for the station and respect for himself as a successful morning man.



Jay Thomas

Record World: What is your biggest source for comedy material?

Jay Thomas: Stealing—anything you hear another disc jockey use, you wait about two weeks, and you use it. Most disc jockeys I know have the same mentality as the listeners: they forget. They hear their own lines on my show and steal them from me, wait two weeks and use them again.

RW: What is the difference in entertaining in a market the size of New York compared to other markets?

Thomas: There's no difference. I've always thought that the people were the same. Over the years radio people have warned me that when I go to a larger market it won't be the same, and that I'd fall apart in the big city. What seems to happen to a lot of disc jockeys when they arrive in larger markets is they get some kind of sophistication that doesn't fit their style. With me I'm still the same unsophisticated guy on the radio that I was in Knoxville, Nashville, Jacksonville, Charlotte and Panama City. I also have the same unsophisticated listeners as I did in those markets.

RW: Are radio personalities a dying breed because of tight formats?

Thomas: I certainly hope so. I want them all to go, and then they will have just me. Let the rest of radio stations just be machines. In New York there doesn't seem to be that much talent on the air. I don't know why, but there just isn't. I think a market like Los Angeles has more talent. When I say talent I mean people

that entertain. I happen to be lucky that the management at 99X likes my approach in the mornings.

RW: At most places that you worked did the management of the stations encourage you to do different things on the air?

Thomas: They were frightened to death of me; they absolutely didn't know what to make of me. I always thought if you act crazy off the radio . . . remember, the movies always showed that the American Indian wouldn't scalp a white man if he acted crazy, do you remember that? A lot of management people are American Indians, and if you act crazy, they won't do anything to you. They even have a tendency to pay you more than you're worth.

RW: How important is the type of music you play to your delivery and style?

Thomas: I've spent seven of 13 years in radio as a program director. I always programmed a very tight sounding radio station. Even though I was a wild man on the air, I was a businessman as a programmer. Ninety-five percent of the people that turn on the radio are listening for the music; you could be the greatest disc jockey in the world and if you're not playing the right records, you gotta lose. You have to be playing the right records or what you do in between doesn't count.

RW: Do you think that your humor has changed over the years? Have you gotten better?

Thomas: I've had management people from other radio stations in town tell me they listen to

my show every morning on 99X, and they say I'm funny or hilarious, but that they would never hire me. I think I'm better. When I came to New York, it was like playing pro ball—you got to produce every second. I'm much more awake. In other markets I was sometimes tired or sleepy, but I figured what the hell, I'm the only guy in town. Well, I'm not the only guy in this town. I've got to work a lot harder, because this is the big leagues. It's been more fun to work in this city. I have probably more listeners during the week than I had at all the stations that I worked put together. You get more excited about what you're doing here, because there are more people lis-

tening. It's more fun to be here, and I want to keep my job, so I think I work harder.

RW: Does criticism about your brand of humor hurt your feelings?

Thomas: Yes. Some people say that I'm too cutting and I'm rude on the air, but most people that listen to my show do like it. In some towns the people would listen because they hated me, and hoped I'd make a mistake or catch me saying something that they could complain about. The audience here has embraced me more than any other place that I've worked. I have a loyal audience that reacts to the commercials, and they buy the products that are advertised, and the show is sold out.

Radio Replay

(Continued from page 30)

Lost that Lovin' Feelin' . . . "California Dreamin'" . . . "Stairway To Heaven" . . . "Born To Run" . . . "My Girl" . . . "Heartbreak Hotel" . . . "Satisfaction."

Those that could be future classics were: "Three Times A Lady" . . . "Stayin' Alive" . . . "She's Gone" . . . "Because The Night" . . . "Last Dance" . . . "Night Moves" . . . "Who Are You."

The next time your looking through your oldies files, you might put together your own list of music you think are classics or records that will become future classics, and send them in and I'll re-print your choices.

MOVES: Al Brady has decided not to join NBC, and continues as the program director of WHDH/Boston . . . Jim Davis is the new PD at WPEZ/Pittsburgh from WXYZ/Detroit . . . Al Herskowitz new PD at WIP/Philadelphia from KPOL/Los Angeles . . . Mike Hartung replaces Al Taylor as operation manager at Sugarloaf 105/Skowhegan; Jim Randall is the new PD . . . Rusty Ford has been appointed MD at WOKY/Milwaukee . . . Bob Grant leaves WOR/New York as talk show host . . . Meredith Hollaus has been named news director at WNBC & WYNY/New York . . . Bob Rivers is MD and doing mornings at 14Q Worcester . . . Portia at RW west reports: Dee Sadler has been promoted to GM at WKY/Oklahoma City . . . Chris Mitchell new PD at KROY/Sacramento . . . Charles Macatee is named GM at KLIF/Dallas, replacing John Tyler . . . Jack Stevens named PD at KOOK/Billings . . . Tom Shepard doing afternoons at WGUY/Bangor . . . Tom Brewer named MD at KYSN/Colorado Springs . . . Send your move, changes, and station pictures to either Portia RW west or in the east to Neil the Mc.

Capitol LPs Set

LOS ANGELES—Capitol Records will release six albums on November 13: Glen Campbell's "Basic," Peabo Bryson's "Crosswinds," Helen Reddy's "Live In London," The Steve Miller Band's "Greatest Hits — 1974 - 78," "Wings' Greatest" and the 13-album boxed gift set titled "The Beatles Collection" (a limited-edition import release).

Who is

MONKEY JOEG



Ask Burl Ives...

or call 615-889-7100

RECORD WORLD DISCO

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ The key releases this week come from concept groups—those elusive entities that producers create in the studio (e.g., *El Coco*, *USA-European Connection*, *Love & Kisses*, *Starcruiser*, *St. Tropez*, *Sumeria*, *Sphinx*, etc.): aggregations that perform on vinyl, not on stage. Though most of these records represent concept debuts—by *Amant*, *Gaz* and *Fantasia*—perhaps the brightest entry is *THP #2*, the second album from the *THP Orchestra*, titled “Tender Is the Night” (*Butterfly*). But even this bears little resemblance to the first *THP* album that featured the steamy “Two Hot for Love”—the sound here is smoother, crisper, not as wild, with a creamy blend of two female lead vocals replacing the raw, scorching vocals of “Two Hot”’s *Barbara Fry*. So producers *Willi Morrison* and *Ian Guenther*—also responsible for *Grand Tour*—have fashioned a new sound for *THP* that leans toward the Los Angeles high-gloss moderne pop of *Rinder & Lewis* with a snap and sheen all its own. Of the album’s four tracks, it’s hard to pick a favorite, but the opener, “Weekend Two Step” (13:34), has a hold on me right now—it’s super bouncy, super cute and chock full of changes, a few of which go off slightly (like the rather empty percussion change

toward the end), but most have not only flair but a fine sense of fun. The Charleston beat is recalled, giving the song *Tuxedo Junction* echoes, but the clincher here is a thoroughly modern synthesized voice that scats an intro to most of the chorus breaks and changes and makes a great counterpoint to the sharp leads. Plus, the space is both sprightly and laid-back, just right for gliding through effortlessly—and often. Both “Half As Nice” (5:18) and “Music Is All You Need” (9:29) are quicker-paced, the first studded with a bomp, bomp, deep-plunging drum/horn pattern that adds drama in contrast to the happy la-la-las of the singers; the second

(Continued on page 68)

Disco File Top 20

NOVEMBER 18, 1978

1. **MacARTHUR PARK SUITE**
DONNA SUMMER—Casablanca (lp medley)
2. **AIN'T THAT ENOUGH FOR YOU**
JOHN DAVIS & THE MONSTER ORCH.—Sam (disco disc)
3. **I LOVE THE NIGHTLIFE**
ALICIA BRIDGES—Polydor (disco disc)
4. **MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY**
JAMES WELLS—AVI (lp cuts)
5. **WORKIN' & SLAVIN'**
MIDNIGHT RHYTHM—Atlantic (disco disc)
6. **CREAM (ALWAYS RISES TO THE TOP)/CHAINS**
BIONIC BOOGIE—Polydor (lp cuts)
7. **A LITTLE LOVIN'**
THE RAES—A&M (disco disc)
8. **YOU STEPPED INTO MY LIFE**
MELBA MOORE—Epic (disco disc)
9. **SHOOT ME (WITH YOUR LOVE)**
TASHA THOMAS—Atlantic (disco disc)
10. **INSTANT REPLAY**
DAN HARTMAN—Blue Sky (disco disc)
11. **IN THE BUSH/KEEP ON JUMPIN'**
MUSIQUE—Prelude (disco disc)
12. **HOLD YOUR HORSES**
FIRST CHOICE—Gold Mind (disco disc)
13. **JE SUIS MUSIC/LOOK FOR LOVE**
CERRONE—Cotillion (lp cuts)
14. **SINNER MAN**
SARAH DASH—Kirshner (disco disc)
15. **LE FREAK**
CHIC—Atlantic (disco disc)
16. **DANCIN' IN MY FEET**
LAURA TAYLOR—TK (disco disc)
17. **I MAY NOT BE THERE WHEN YOU WANT ME/CATCH ME ON THE REBOUND**
LOLEATA HOLLOWAY—Gold Mind (lp cuts)
18. **BEAUTIFUL BEND**
Marlin (entire lp)
19. **VICTIM**
CANDI STATON—WB (disco disc)
20. **STARCRUISIN'/FANCY DANCER/THIS SIDE OF MIDNIGHT/ARISTA VISTA**
GREGG DIAMOND'S STARCRUISER—Marlin (lp Cuts)

DISCOTHEQUE HIT PARADE

1270/BOSTON

- DJ: Danae Jacovidis
- A LITTLE LOVIN'—The Raes—A&M (disco disc)
 - BRING ON THE BOYS/BABY YOU AIN'T NOTHIN' WITHOUT ME—Karen Young—West End (disco disc)
 - CHAINS/CREAM (ALWAYS RISES TO THE TOP)—Bionic Boogie—Polydor (lp cuts)
 - DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (disco disc remix)
 - GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (lp cuts)
 - HOLD YOUR HORSES—First Choice—Gold Mind (disco disc)
 - I LOVE THE NIGHTLIFE—Alicia Bridges—Polydor (disco disc)
 - IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (disco disc)
 - JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (lp cuts)
 - MacARTHUR PARK SUITE—Donna Summer—Casablanca (lp medley)
 - MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (lp cuts)
 - SHOOT ME (WITH YOUR LOVE)—Tasha Thomas—Atlantic (disco disc)
 - SINNER MAN—Sarah Dash—Kirshner (disco disc)
 - VICTIM/HONEST I DO—Candi Staton—WB (disco discs)
 - WONDER WOMAN DISCO—Wonderland Disco Band—RS Intl. (disco disc)

(Listings are in alphabetical order, by title)

CIRCUS DISCO/LOS ANGELES

- DJ: Mike Lewis
- A LITTLE LOVIN'—The Raes—A&M (disco disc)
 - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orch.—Sam (disco disc)
 - CONTACT—Edwin Starr—20th Century (disco disc)
 - CREAM (ALWAYS RISES TO THE TOP)/CHAINS—Bionic Boogie—Polydor (lp cuts)
 - DANCIN' IN MY FEET—Laura Taylor—TK (disco disc)
 - GIVING UP, GIVING IN/LOOKING FOR LOVE/THE RUNNER—Three Degrees—Ariola (lp cuts)
 - HOLD YOUR HORSES—First Choice—Gold Mind (disco disc)
 - I LOVE THE NIGHTLIFE—Alicia Bridges—Polydor (disco disc)
 - JE SUIS MUSIC—Cerrone—Cotillion (lp cut)
 - MacARTHUR PARK SUITE—Donna Summer—Casablanca (lp medley)
 - MY CLAIM TO FAME—James Wells—AVI (lp cut)
 - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (disco disc)
 - SINNER MAN—Sarah Dash—Kirshner (disco disc)
 - STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (disco disc)
 - WORKIN' & SLAVIN'—Midnight Rhythm—Atlantic (disco disc)

ALFIE'S/CHICAGO

- DJ: Michael Graber
- AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orch.—Sam (disco disc)
 - BURNIN'—Carol Douglas—Midsong (lp cut)
 - CREAM (ALWAYS RISES TO THE TOP)/CHAINS—Bionic Boogie—Polydor (lp cuts)
 - HOLD YOUR HORSES—First Choice—Gold Mind (disco disc)
 - I LOVE THE NIGHTLIFE—Alicia Bridges—Polydor (disco disc)
 - I WILL SURVIVE—Gloria Gaynor—Polydor (disco disc)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (disco disc)
 - KEEP ON JUMPIN'/IN THE BUSH—Musique—Prelude (lp cuts)
 - LE FREAK—Chic—Atlantic (disco disc)
 - MacARTHUR PARK SUITE—Donna Summer—Casablanca (lp medley)
 - SUPERSTAR—Bob McGilpin—Butterfly (disco disc)
 - VICTIM—Candi Staton—WB (disco disc)
 - WORKIN' & SLAVIN'—Midnight Rhythm—Atlantic (disco disc)
 - YMCA—Village People—Casablanca (lp cut)
 - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (disco disc)

SAHARA/NEW YORK

- DJ: Sharon White
- A LITTLE LOVIN'—The Raes—A&M (disco disc)
 - CHAINS/CREAM (ALWAYS RISES TO THE TOP)/HOT BUTTERFLY—Bionic Boogie—Polydor (lp cuts)
 - CHANGIN'—Sharon Ridley—Tabu (lp cut)
 - FEED THE FLAME/I'M LEARNING TO DANCE ALL OVER AGAIN/NOBODY'S WRONG—Lorraine Johnson—Prelude (lp cuts)
 - HOLD YOUR HORSES—First Choice—Gold Mind (disco disc)
 - IF THERE'S LOVE—Amant—TK (disco disc)
 - I'M EVERY WOMAN—Chaka Khan—WB (disco disc)
 - IT LOOKS LIKE LOVE—Goody Goody—Atlantic (lp cut)
 - JE SUIS MUSIC/LOOK FOR LOVE/MUSIC OF LIFE—Cerrone—Cotillion (lp cuts)
 - MacARTHUR PARK SUITE—Donna Summer—Casablanca (lp medley)
 - SINNER MAN—Sarah Dash—Kirshner (disco disc)
 - SUPERSTAR—Bob McGilpin—Butterfly (disco disc remix)
 - TRUE LOVE IS MY DESTINY/MY CLAIM TO FAME—James Wells—AVI (lp cuts)
 - WORKIN' & SLAVIN'—Midnight Rhythm—Atlantic (disco disc)
 - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (disco disc)



Dance with

Zulema
“Z-licious”

featuring the hit single

“CHANGE”

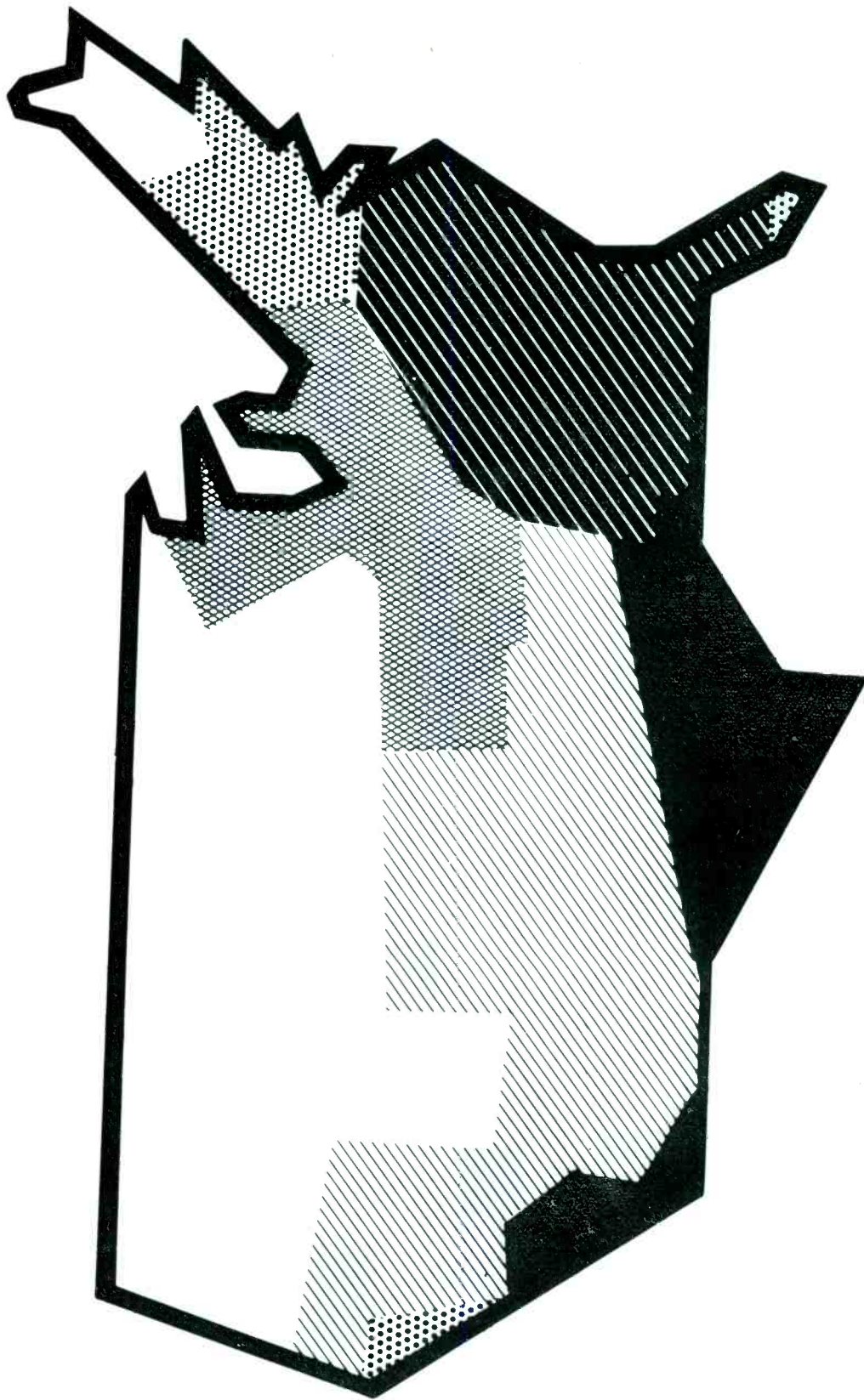


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November 18, 1978
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RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral a

Stations:

RW I

WABC WAVZ WBBF WCAO WDRC F105
WFIL WICC WIFI WKBW WPEZ WPGC
WPRO-FM WQAM WRKO WTIC-FM KDON
KFRC KYA F105 V97 Y100 13Q Z104 96X 99X

RW II

WAAY WANS-FM WAUG WNOX, WCIR
KBBQ WBSR WCGQ WFLB WGSV WHBQ
WHHY WISE WLAC WMAK WORD WRJZ
WSGA WSM-FM WRFC BJ105 Z93 KX/104
KXX/106 Q105 94Q

RW III

WCOL WDRQ WEFM WHB WIFE WINW WLS
WMET WNDE WOKY WSAI WZUU WZZP
KBEQ KSLQ KXOK WLYT CKLW Q102

Tendency:

Strong R & B influence. Last on Country hits, strong retail influence, MOR potential.

Early on product, strong sales influence from both R & B and Country records.

Much exposure for Rock & Roll. R & B crossovers active. Late on Country product.

Last Week: This Week:

1	1	Donna Summer
2	2	Anne Murray
4	3	Ambrosia
5	4	Foreigner
9	5	Dr. Hook
6	6	Barry Manilow
12	7	Alicia Bridges
10	8	Captain & Tennille
8	9	Funkadelic
3	10	Kenny Loggins
16	11	Barbra & Neil
15	12	Gino Vannelli
18	13	Al Stewart
17	14	Pablo Cruise
13	15	Don Ray
7	16	Rolling Stones
11	17	Nick Gilder
Add	18	Village People
23	19	Heart
20	20	Chicago
24	21	Musique
25	22	Andy Gibb
19	23	Styx
27	24	Firefall
26	25	Sylvester
29	26	Billy Joel
28	27	Eric Carmen
30	28	Dan Hartman
Add	29	Chic
Ex	30	Toto
Add	31	Linda Ronstadt
Add	32	Fogelberg/Weisberg

Adds: Ree Gees
Earth, Wind & Fire
Elton John

Extras: Pointer Sisters
Queen
Alice Cooper
Livingston Taylor
Paul Davis

LPCuts: Rolling Stones (Shattered)

Also Possible: Van Morrison
Barry White
Ace Frehley
Joe Cocker
Donny & Marie
Chanson
Paul Stanley
Leif Garrett

Last Week: This Week:

1	1	Alicia Bridges
3	2	Donna Summer
6	3	Dr. Hook
4	4	Foreigner
5	5	Gino Vannelli
8	6	Barry Manilow
11	7	Al Stewart
10	8	Funkadelic
9	9	Captain & Tennille
2	10	Anne Murray
25	11	Barbra & Neil
15	12	Pablo Cruise
19	13	Firefall
14	14	Eric Carmen
7	15	Ambrosia
20	16	Chicago
21	17	Andy Gibb
18	18	Styx
24	19	Heart
16	20	Stephen Bishop
27	21	Fogelberg/Weisberg
26	22	Eric Clapton
12	23	Foxy
29	24	Linda Ronstadt
31	25	Toto
30	26	Elton John
28	27	Gene Cotton
13	28	Kenny Loggins
Ex	29	Chic
Add	30	Billy Joel
Add	31	Alice Cooper

Adds: Bee Gees
Earth, Wind & Fire
Hot Chocolate
Cooper Bros.

Extras: Village People
Justin Hayward
Bob Seger
Ace Frehley
Glen Campbell
Queen
Joe Cocker

LPCuts: Rolling Stones (Shattered)

Also Possible: Chaka Khan
Van Morrison
Sylvester
10cc
Paul Anka
Ian Matthews
Talking Heads
Melissa Manchester
Pointer Sisters

Last Week: This Week:

1	1	Donna Summer
2	2	Anne Murray
5	3	Ambrosia
8	4	Foreigner
20	5	Barbra & Neil
13	6	Gino Vannelli
7	7	Barry Manilow
9	8	Styx
10	9	Funkadelic
14	10	Dr. Hook
11	11	Heart
3	12	Exile
4	13	Kenny Loggins
6	14	Nick Gilder
19	15	Chicago
21	16	Al Stewart
22	17	Firefall
23	18	Alicia Bridges
15	19	Captain & Tennille
27	20	Pablo Cruise
28	21	Village People
30	22	Andy Gibb
29	23	Fogelberg/Weisberg
26	24	Eric Carmen
16	25	Hall & Oates
17	26	Foxy
Add	27	Chic
Add	28	Billy Joel
Ex	29	Linda Ronstadt
Ex	30	Alice Cooper

Adds: Bee Gees
Toto
Queen

Extras: Bob Seger
Ace Frehley
Joe Cocker
Chaka Khan
Sylvester

LPCuts: Rolling Stones (Shattered)

Also Possible: 10cc
Earth, Wind & Fire
Glen Campbell
Donny & Marie
Stephen Bishop
Paul Stanley
Paul Davis
Rose Royce

Hottest:

Rock:

Paul Stanley

Adult:

Bee Gees

R&B Crossovers:

Rose Royce
Cheryl Lynn

IT'S A DOUBLE CROSS!

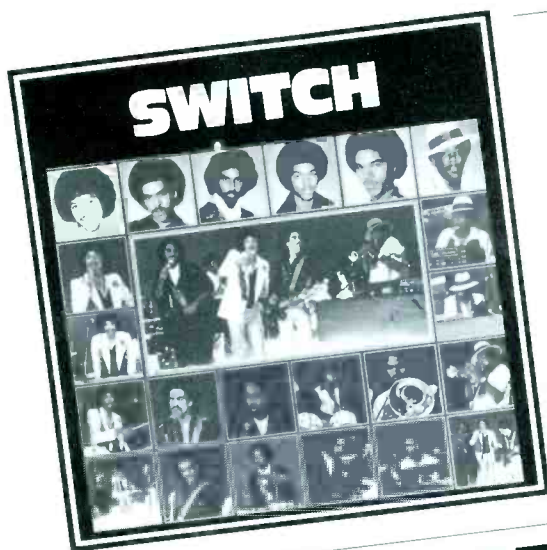
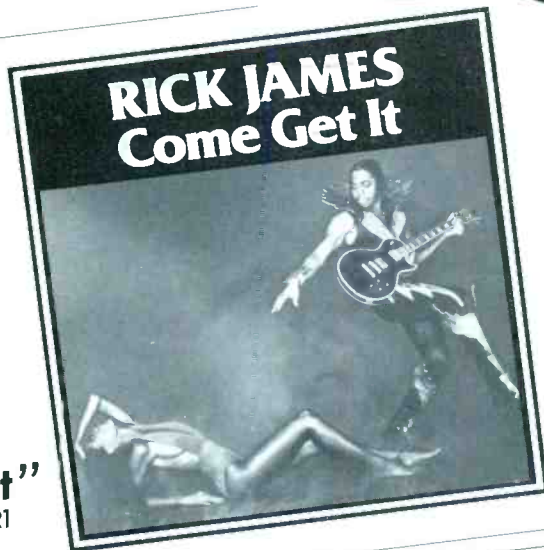
"MARY JANE" G-7162F
 Rick James' smash single is now
 bulleting up the POP charts!

65
 BB

POP
78
 CB

70
 RW

From the platinum album **"Come Get It"**
G7-981R1



"THERE'LL NEVER BE" G-7159F
 The premier single from Switch is now
 well on its way to the top of the POP charts!

43
 BB

POP
59
 CB

50
 RW

From the near-platinum album **"Switch"**
G7-980R1

**IF YOU'RE NOT PLAYING THEM,
 YOU'VE BEEN DOUBLE-CROSSED!**



On Motown Records & Tapes
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On December 2, 1978
at 7 pm in the Fairmont Hotel,
San Francisco, California,
the Radio and Record Industries
will join forces
to honor

Mr. Bill Gavin.

Reservations are now
being accepted for
this Historic Event.

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Table For Ten - \$1250.00
Per Person - \$125.00

Net proceeds of this affair will go to the Janet Breed
Gavin General Research and Projects Endowment
Unit, American Association of University Women,
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bill gavin testimonial dinner
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fairfax, california 94930
(415) 456-8343

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stan monteiro
(213) 464-8241

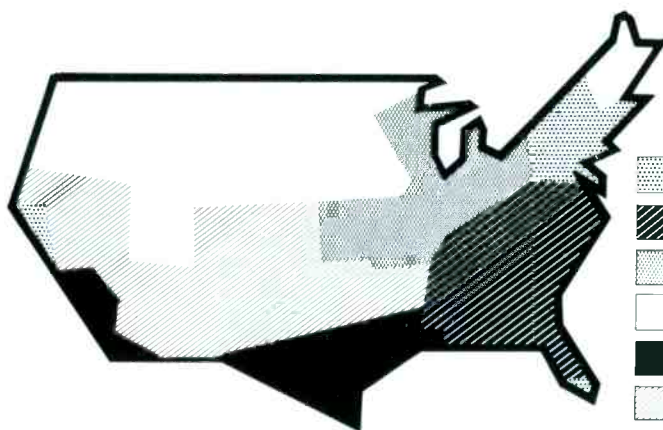
spence berland
(213) 465-6126

john sippel
(213) 273-7040

dick krizman
(213) 553-4330

TPLACE ket Playlists

reas.



- RW I
- RW II
- RW III
- RW IV
- RW V
- RW VI

Stations:

RW IV

WEAQ WGUY WJBQ WJON WOW WSPT
KCPX KDWB KFJR KGW KING, KJR KJRB
KKLS KKXL KKOA KLEO KSTP KTOQ

RW V

WNOE WTX KCBQ KFI KHFI KHJ KIIS-FM
KILT KNDE KNOE-FM KRBE KRTH KSLY
KUHL B100 FM100 TEN-Q

RW VI

KAYY KAKC KIMN KIMN-FM KLIF KLUE
KOFM KRIZ KNUS KTFX KTLK Z97

Tendency:

Pop sounding records, late on R & B cross-overs, consider Country crossovers semi-early, react to influence of racks and juke boxes.

R & B and Country influences, will test records early, good retail coverage.

Racked area, late on R & B product, strong MOR influences.

Last Week: This Week:

1	1	Donna Summer
2	2	Billy Joel (She's)
3	3	Ambrosia
5	4	Foreigner
7	5	Dr. Hook
6	6	Gino Vannelli
9	7	Paul Davis
24	8	Barbra & Neil
17	9	Barry Manilow
4	10	Anne Murray
11	11	Al Stewart
12	12	Styx
23	13	Chicago
15	14	Heart
18	15	Firefall
16	16	Stephen Bishop
22	17	Fogelberg/Weisberg
19	18	Pablo Cruise
25	19	Andy Gibb
8	20	Nick Gilder
10	21	Rolling Stones
26	22	Eric Carmen
28	23	Billy Joel
13	24	The Who
14	25	Gerry Rafferty
29	26	Alice Cooper
30	27	Eric Clapton
Add	28	Elton John
Ex	29	Alicia Bridges
Add	30	Village People
Add	31	Linda Ronstadt

Adds: Bee Gees
Bob Seger
Toto
Melissa Manchester

Extras: James Walsh Gypsy Band
Gene Cotton
Chic
Queen
Justin Hayward

LPCuts: Rolling Stones (Shattered)

Also Possible: Hot Chocolate
Lindisfarne
Glen Campbell
Joe Cocker
Chris Rea
Earth, Wind & Fire

Last Week: This Week:

2	1	Donna Summer
1	2	Nick Gilder
4	3	Ambrosia
3	4	Anne Murray
8	5	Dr. Hook
6	6	Foreigner
9	7	Gino Vannelli
5	8	Barry Manilow
12	9	Al Stewart
20	10	Barbra & Neil
11	11	Chicago
16	12	Styx
15	13	Toto
7	14	The Who
19	15	Andy Gibb
17	16	Heart
18	17	Fogelberg/Weisberg
22	18	Billy Joel
21	19	Firefall
10	20	Kenny Loggins
28	21	Village People
30	22	Funkadelic
13	23	Rolling Stones
25	24	Eric Carmen
14	25	Captain & Tennille
29	26	Pablo Cruise
Add	27	Linda Ronstadt
Add	28	Elton John
AP	29	Chic

Adds: Bee Gees

Extras: Chaka Khan
Bob Seger
Alicia Bridges
Joe Cocker
Ace Frehley
Queen
Nick Gilder

LPCuts: Rolling Stones (Shattered)

Also Possible: Stephen Bishop
Leif Garrett
Earth, Wind & Fire
Toto
Dan Hartman
Justin Hayward
Chris Rea
Cheryl Lynn

Last Week: This Week:

5	1	Donna Summer
3	2	Ambrosia
1	3	Anne Murray
6	4	Captain & Tennille
8	5	Foreigner
9	6	Barry Manilow
7	7	Dr. Hook
2	8	Kenny Loggins
12	9	Gino Vannelli
28	10	Barbra & Neil
14	11	Firefall
4	12	Nick Gilder
13	13	Stephen Bishop
15	14	Styx
20	15	Andy Gibb
26	16	Alicia Bridges
25	17	Chicago
30	18	Fogelberg/Weisberg
21	19	Eric Carmen
24	20	Al Stewart
22	21	Pablo Cruise
11	22	Rolling Stones
23	23	Heart
29	24	Alice Cooper
10	25	Exile
16	26	Hall & Oates
17	27	The Who
18	28	LRB
Ex	29	Linda Ronstadt
Add	30	Billy Joel
Add	31	Elton John

Adds: Bee Gees
Bob Seger
Toto

Extras: Alice Cooper
Eric Clapton
Chaka Khan
Gene Cotton

LPCuts: None

Also Possible: Ace Frehley
Joe Cocker
Jacksons
Melissa Manchester
Earth, Wind & Fire
Glen Campbell

Hottest:

Country Crossovers:

Glen Campbell

Teen:

Leif Garrett

LP Cuts:

Rolling Stones (Shattered)

CALL-OUTS

Stations Contributing This Week:

WDRQ, WFIL, WHBQ, WNDE, WRKO, WROK, WSAI-FM, KAAV, KCBQ, KDWB, KGW, KIMN, KING, KSTP, KUPD, KXOK, 96KX, 96X, Y100.

Overall Demographics:

Kenny Loggins
Ambrosia
LRB
Donna Summer
Exile
Foreigner

Gerry Rafferty
Anne Murray
Chicago
Nick Gilder
Rolling Stones
Barry Manilow

KENNY LOGGINS: Number two in teens, number six in male adults and tops in female adults. Tolerance remains very high.

AMBROSIA: Pulling some teens. Adults are the strength of the record. Seventh in males and sixth in females.

LRB: Fourth in teens (leaning strongly toward females). Third in male and female adults.

DONNA SUMMER: Seventh in teens, tenth in male adults and fifth in females.

EXILE: Ninth in teens, second in male adults and fourth in female adults.

FOREIGNER: Eighth in teens (predominantly males) and eleventh in male adults. Also top twenty in female adults.

GERRY RAFFERTY: Fifth in teens, top of the list in male adults and ninth in female adults.

ANNE MURRAY: Top fifteen in teens. Strength is in adults—ninth in males and second in females.

CHICAGO: Tenth in teens, male and female adults showing good response. Familiarity showing solid gains.

NICK GILDER: Third in teens, record also has acceptance on the adult level. Teens boosting overall ranking.

ROLLING STONES: Top teen disc along with good male adult and some female adult response.

BARRY MANILOW: Seventh in female adults along with male response.

Active Discs:

ALICIA BRIDGES: Pulling male and female adults.

CAPTAIN & TENNILLE: Tenth in female adults with some male adult response.

DR. HOOK: Showing overall—mostly adult response.

FUNKADELIC: Pulling male adults.

LINDA RONSTADT (Ooh): Pulling female teens along with male and female adults.

AL STEWART: Eighth in male adults and top fifteen in female adults.

SYLVESTER: Pulling male and female adults (mostly 25+).

TOTO: Pulling male and female adults. Also male teens.

GINO VANNELLI: Pulling female adults.

Stayability:

BOSTON: Pulling top fifteen teens and some male adult response.

CRYSTAL GAYLE: Fourth in male adults and twelfth in female adults.

BILLY JOEL (She's): Record remains very solid as it holds down the #11 spot in teens and female adults along with #5 in male adults.

PABLO CRUISE (Love): Overall response still good with strength in male and female adults.

WHO: Sixth in teens. Also has 18-24 male response. Activity has been found in these demos most of the time.

JOHN PAUL YOUNG: Pulling top fifteen female adult response. Also showing activity in male adults.

Breaking:

BILLY JOEL (My): Pulling strong male and female adults.

STREISAND/DIAMOND: Twelfth in male adults and eighth in female adults.

Early Acceptance on:

CHIC: Pulling female adults.

FIREFALL: Pulling female teens with male and female adults.

LEIF GARRETT: Pulling teens.

ANDY GIBB: Female response reported.

JUSTIN HAYWARD: Pulling 18+ males.

BILLY JOEL (Big): Pulling male teens and female adults.

BILLY JOEL (Rosalinda's): Adults—male and female reported.

KENNY LOGGINS (Easy Driver): Pulling females 18-24.

ROLLING STONES (Shattered): 18-24 male and female response reported.

VAN MORRISON: Males 18-24 reported.

ACTION MUSIC

By CHRISTY WRIGHT

■ **Chic** (Atlantic). Programmers all across the country are picking up this record and adding it to their playlists. It is already showing good top ten numbers in several markets and is building well in others. Adds this week were 99X, WKBW, KFRC, WHBQ, Z93, WLAC, WZZP, KRBE, WCAO, WNOX, KXXX, KTOQ, KCPX. Moves are 13-7 96X, 16-6 13Q, 9-3 CKLW, 31-25 WQAM, 19-13 Y100, 29-27 WGCL, 21-17 WDRQ, 30-26 KSLQ, HB-36 WTIK, 29-23 KRTH, HB-29 WIFI, HB-28 WIFE, 24-13 WANS-FM, HB-29 WRFC, 22-1 WCIR, 28-14 WSGA, HB-21 WRJZ, 21-16 WAUG, 25-10 WISE, HB-26 WBBQ, HB-31 WINW, 19-14 KLUE, HB-30 WGUY.



Chic

■ **Village People** (Casablanca). This record happened as a reverse cross-over: pop stations picked it up before the black-oriented stations did. It is doing very well where it is being played and added many stations this week. Adds were WTIK, WCAO, WANS-FM, WRFC, WBSR, WBBQ, KOFM, WJBQ. Moves were WQAM 10-5, Y100 16-10, 96X 10-5, WGCL 11-5, WCIR 15-10, WLYT 20-9, WKBW 28-20, 13Q HB-17, WRKO HB-25, WQXI HB-29, WLAC HB-35, WZZP 32-21, KSLQ, 25-20, KJR HB-21, WNOE 22-18, KRTH 22-16, F105 HB-31, KFI 27-23, WSGA, 22-13, WINW 18-16, KLEO HB-22, KTOQ 31-28.



Bee Gees

■ **Toto** (Columbia). This group has made a great impact on the radio stations and is being added all across the country with top 10 moves already. Adds this week were 13Q, WPEZ, WQXI, WZZP, WGCL, WMET, WDRQ, KSLQ, Q102, KNUS, KIMN, WRFC, WBSR, 14ZYQ, KILT, KLEO, WOW. Moves are 13-10 KYA, 14-9 KJR, 15-10 WAUG, 13-7 WBBQ, HB-29 WKBW, 18-13 KFRC, 27-20 WPGC, 24-16 94Q, 24-17 Z93, 28-19 KRBE, 15-13 KRTH, 28-17 B100, HB-36 KLIF, 24-21 WCAO, 19-12 KING, HB-30 KFI, 23-18 KCBQ, 25-22 WANS-FM, 22-19 WRFZ, HB-25 WISE, 31-20 WLYT, 27-23 KNOE-FM.

■ **Bee Gees** (RSO) "Too Much Heaven." This has to be the most added single we've ever seen. Almost every radio station in the country added it and is already getting immediate response. Adds were 99X, WFIL, WQAM, Y100, 96X, 13Q, WPEZ, WRKO, KFRC, WPGC, WHBQ, WQXI, 94Q, Z93, WLAC, WZZP, WMET, CKLW, WOKY, KXOK, Q102, KDWB, KSTP, KJR, WTIK, WNOE, KRBE, KJH, KRTH, KTLK, WCAO, F105, WZUU, KING, KGW, KFI, KCBQ, KUNS, KIMN, KILT, WSGA, WANS-FM, WBBQ, WRFC, WBSR, KXX106, WRJZ, WNOX, WCIR, WAUG, WISE.

■ **Farth, Wind & Fire** (Columbia) "September." Another single that was added right out of the box on many major markets and secondaries. Another great song from this group. Adds were 96X, KFRC, WPGC, WHBQ, WQXI, 94Q, Z93, CKLW, KJR, KRTH, WCAO, KING, KNUS, WRFC, WCIR, WAUG, WRJZ, WBBQ, WLYT, KNOE-FM.

JESSE COLIN YOUNG · AMERICAN DREAMS



A tribute to love...
An anthem to the loss of innocence...
And damned good rock and roll!

Contains the hit single, "RAVE ON!" (E-45530)
Produced by Jef Labes and Jesse Young.
On Elektra Records and Tapes.

(6E-157)



JESSE COLIN YOUNG on tour:

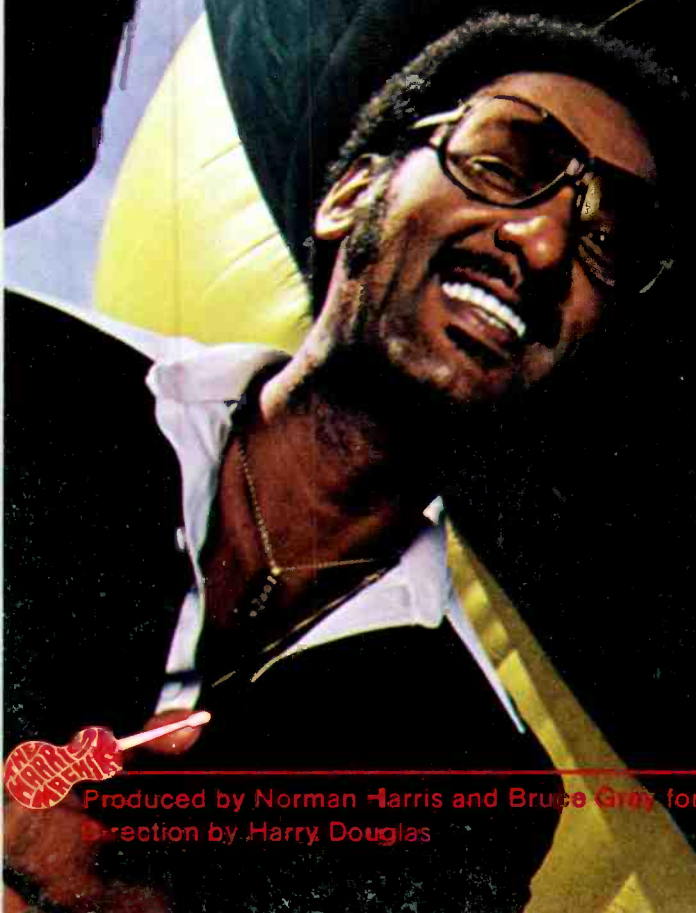
November 13—Chicago, IL
14—St. Louis, MO
16—Detroit, MICH
17—Ann Arbor, MICH
18—Kalamazoo, MICH
22—Cleveland, OH

November 24—Pittsburgh, PA
25—Norfolk, VA
29—York, PA
December 1—New York, NY
2—Washington, DC
3—Clinton, NY

December 5—Providence, RI
6—Hamstead, LI
7—New Haven, CT
8—Philadelphia, PA
9—Boston, MASS
10—Springfield, MASS

THE FOUR TOPS

are **AT THE TOP** again
and **H.E.L.P.** AB-12427
is on the way.



Produced by Norman Harris and Bruce Gray for The Harris Machine.
Direction by Harry Douglas



RECORD
ABC DELIVERS

RECORD WORLD SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)

NOV. 18	NOV. 11		WKS. ON CHART
1	3	MAC ARTHUR PARK DONNA SUMMER Casablanca 939	11
2	2	YOU NEEDED ME ANNE MURRAY/Capitol 4574	20
3	1	HOT CHILD IN THE CITY NICK GILDER/Chrysalis 2226	22
4	14	YOU DON'T BRING ME FLOWERS BARBRA STREISAND & NEIL DIAMOND/Columbia 3 10840	4
5	5	READY TO TAKE A CHANCE AGAIN BARRY MANILOW/ Arista 0357	10
6	6	YOU NEVER DONE IT LIKE THAT CAPTAIN & TENNILLE/ A&M 2063	14
7	8	ONE NATION UNDER A GROOVE FUNKADELIC/ Warner Bros. 8618	12
8	10	DOUBLE VISION FOREIGNER/Atlantic 3514	9
9	9	HOW MUCH I FEEL AMBROSIA/Warner Bros. 8640	12
10	4	KISS YOU ALL OVER EXILE/Warner/Curb 8589	20
11	13	I JUST WANNA STOP GINO VANNELLI/A&M 2072	11
12	15	SHARING THE NIGHT TOGETHER DR. HOOK/Capitol 4621	10
13	7	WHENEVER I CALL YOU "FRIEND" KENNY LOGGINS/ Columbia 3 10794	17
14	16	I LOVE THE NIGHT LIFE (DISCO ROUND) ALICIA BRIDGES/ Polydor 14483	18
15	18	ALIVE AGAIN CHICAGO/Columbia 3 10845	5
16	19	TIME PASSAGES AL STEWART/Arista 0362	7
17	17	DANCE (DISCO HEAT) SYLVESTER/Fantasy 827	13
18	20	STRANGE WAY FIREFALL/Atlantic 3518	8
19	21	SWEET LIFE PAUL DAVIS/Bang 738	15
20	12	BOOGIE OOGIE OOGIE A TASTE OF HONEY/Capitol 4565	23
21	22	STRAIGHT ON HEART/Portrait 6 70020	10
22	23	BLUE COLLAR MAN (LONG NIGHTS) STYX/A&M 2087	10
23	37	LE FREAK CHIC/Atlantic 3519	4
24	27	CHANGE OF HEART ERIC CARMEN/Arista 0354	10
25	29	OUR LOVE (DON'T THROW IT ALL AWAY) ANDY GIBB/ RSO 911	6
26	26	DON'T WANT TO LIVE WITHOUT IT PABLO CRUISE/ A&M 2076	9
27	35	MY LIFE BILLY JOEL/Columbia 3 10853	3
28	31	THE POWER OF GOLD FOGELBERG/WEISBERG/Full Moon 8 50606 (CBS)	6
29	11	REMINISCING LITTLE RIVER BAND/Harvest 5606 (Capitol)	17
30	30	EVERYBODY NEEDS LOVE STEPHEN BISHOP/ABC 12406	9

CHARTMAKER OF THE WEEK

31	—	TOO MUCH HEAVEN BEE GEES RSO 913	1
32	39	I'M EVERY WOMAN CHAKA KHAN/Warner Bros. 8633	7
33	40	YMCA VILLAGE PEOPLE/Casablanca 945	5
34	41	HOLD THE LINE TOTO/Columbia 3 10830	7
35	24	BEAST OF BURDEN ROLLING STONES/Rolling Stones 19309 (Atl)	11
36	36	DREADLOCK HOLIDAY 10cc/Polydor 14511	8
37	28	GET OFF FOXY/Dash 5046 (TK)	21
38	46	OOH BABY BABY LINDA RONSTADT/Asylum 45546	2
39	42	THEMES FROM THE WIZARD OF OZ MECO/Millennium 620 (Casablanca)	10
40	43	FUN TIME JOE COCKER/Asylum 45540	5
41	56	HOW YOU GONNA SEE ME NOW ALICE COOPER/ Warner Bros. 8695	5
42	58	PART-TIME LOVE ELTON JOHN/MCA 40973	3
43	49	PROMISES ERIC CLAPTON & HIS BAND/RSO 910	5
44	54	NEW YORK GROOVE ACE FREHLEY/Casablanca 941	5
45	57	WE'VE GOT TONITE BOB SEGER AND THE SILVER BULLET BAND/Capitol 4653	3
46	48	IN THE BUSH MUSIQUE/Prelude PRL 71110	7

47	52	INSTANT REPLAY DAN HARTMAN/Blue Sky 2722 (CBS)	6
48	25	WHO ARE YOU THE WHO/MCA 7708	13
49	53	FOREVER AUTUMN JUSTIN HAYWARD/Columbia 3 10799	7
50	50	THERE'LL NEVER BE SWITCH/Gordy 7159 (Motown)	10
51	51	GREASED LIGHTNIN' JOHN TRAVOLTA/RSO 909	8
52	55	LIKE A SUNDAY IN SALEM GENE COTTON/Ariola 7723	5
53	32	RIGHT DOWN THE LINE GERRY RAFFERTY/United Artists 1233	15
54	33	LOVE IS IN THE AIR JOHN PAUL YOUNG/Scotti Brothers 402 (Atl)	19
55	34	SUMMER NIGHTS JOHN TRAVOLTA, OLIVIA NEWTON- JOHN & CAST/RSO 906	16
56	61	BLAME IT ON THE BOOGIE JACKSONS/Epic 8 50595	8
57	69	HERE COMES THE NIGHT NICK GILDER/Chrysalis 2264	4
58	71	CAN YOU FOOL GLEN CAMPBELL/Capitol 4638	5
59	66	I WILL BE IN LOVE WITH YOU LIVINGSTON TAYLOR/ Epic 8 50604	6
60	67	BICYCLE RACE/FAT BOTTOMED GIRLS QUEEN/Elektra 45541	2
61	63	ON THE SHELF D & M/Polydor 14510	3
62	73	HOLD ME, TOUCH ME PAUL STANLEY/Casablanca 940	3
63	65	WAVELENGTH VAN MORRISON/Warner Bros. 8661	9
64	70	YOUR SWEETNESS IS MY WEAKNESS BARRY WHITE/ 20th Century Fox 2380	4
65	72	MY BEST FRIEND'S GIRL THE CARS/Elektra 45537	3
66	60	THIS IS LOVE PAUL ANKA/RCA 11395	6
67	—	SEPTEMBER EARTH, WIND & FIRE/ARC/Columbia 3 10854	1
68	47	FLYING HIGH COMMODORES/Motown 1452	8
69	44	GOT TO HAVE LOVING DON RAY/Polydor 14489	12
70	80	MARY JANE RICK JAMES STONE CITY BAND/Gordy 7162 (Motown)	4
71	74	RUN FOR HOME LINDISFARNE/Atco 7093 (Atl)	6
72	59	IT'S A LAUGH DARYL HALL & JOHN OATES/RCA 11371	13
73	88	LOVE DON'T LIVE HERE ANYMORE ROSE ROYCE/Whitfield 8712 (WB)	2
74	38	SHE'S ALWAYS A WOMAN BILLY JOEL/Columbia 3 10780	15
75	—	FIRE POINTER SISTERS/Planet 45901 (Elektra/Asylum)	1
76	78	CUZ IT'S YOU GIRL JAMES WALSH GYPSY BAND/RCA 11403	3
77	85	DON'T HOLD BACK CHANSON/Ariola 7717	2
78	—	EVERY 1'S A WINNER HOT CHOCOLATE/Infinity 50002 (MCA)	1
79	84	WHATEVER HAPPENED TO BENNY SANTINI? CHRIS REA/ United Artists 1252	2
80	91	I WAS MADE FOR DANCIN' LEIF GARRETT/Scotti Bros. 403 (Atl)	3
81	—	A MAN I'LL NEVER BE BOSTON/Epic 8 50638	1
82	—	DON'T CRY OUT LOUD MELISSA MANCHESTER/Arista 0373	1
83	93	GOT TO BE REAL CHERYL LYNN/Columbia 3 10808	2
84	79	BACK IN THE U.S.A. LINDA RONSTADT/Asylum 45519	14
85	45	EASE ON DOWN THE ROAD DIANA ROSS/MICHAEL JACKSON/MCA 40947	12
86	75	NEW YORK CITY ZWOL/EMI-America 8005	5
87	68	PRISONER OF YOUR LOVE PLAYER/RSO 908	10
88	62	TALKING IN YOUR SLEEP CRYSTAL GAYLE/ United Artists 1214	18
89	90	#1 DJ GOODY GOODY/Atlantic 3504	4
90	89	SO YOUNG SO BAD STARZ/Capitol 4637	4
91	64	RAINING IN MY HEART LEO SAYER/Warner Bros. 8682	8
92	—	DRIFTWOOD MOODY BLUES/London 273	1
93	97	DISCO TO GO BRIDES OF FUNKENSTEIN/Atlantic 3498	2
94	76	HOT SUMMER NIGHTS WALTER EGAN/Columbia 3 10824	5
95	99	IT'S OVER ELO/Jet 5052 (CBS)	2
96	—	THE DREAM NEVER DIES COOPER BROS./Capricorn 0303	1
97	95	OLIVIA (LOST AND TURNED OUT) WHISPERS/Solar 11353 (RCA)	6
98	—	ONE LAST KISS J. GEILS/EMI-America 8964	1
99	—	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH MEATLOAF/Epic/Cleveland Intl. 8 50634	1
100	77	DON'T LOOK BACK BOSTON/Epic 8 50590	14

RECORD WORLD FM AIRPLAY REPORT

All listings from key progressive stations around the country are in alphabetical order except where otherwise noted.

FLASHMAKER



BACKLESS
ERIC CLAPTON
RSO

MOST ADDED:

- BACKLESS—Eric Clapton—RSO (27)
- TWO FOR THE SHOW—Kansas—Kirshner (16)
- ONE LAST KISS (single)—J Geils—EMI (13)
- PLAYIN' TO WIN—Outlaws—Arista (11)
- BLACK NOISE—FM—Visa (11)
- LEGEND—Poco—ABC (11)
- ENERGY—Pointer Sisters—Planet (10)
- HOG HEAVEN—Elvin Bishop—Capricorn (7)
- HEMISPHERES—Rush—Mercury (7)
- DIRE STRAITS—WB (6)

WNEW-FM/NEW YORK

- ADDS:**
- DANCING IN THE AISLES—Paul Korda—Janus
 - FOOL AROUND—Rachel Sweet—Stiff
 - HEMISPHERES—Rush—Mercury
 - JET LAG—Chavin—Jet Lag
 - LIVE SKY—Crack the Sky—Lifesong
 - LOU REED LIVE—Arista
 - OCEANS BETWEEN US—Allan Harris—Tappan Zee
 - PLEASURE AND PAIN—Dr. Hook—Capitol
 - RICHIE SNYDER—Monhattan Isle
 - TWO FOR THE SHOW—Kansas—Kirshner

HEAVY ACTION (airplay in descending order):

- 52ND STREET—Billy Joel—Col
- WAVELENGTH—Van Morrison—WB
- HEARTS OF STONE—Southside Johnny—Epic
- OTHER PEOPLE'S ROOMS—Mark Almond—A&M
- DON'T LOOK BACK (single)—Peter Tosh—Rolling Stones
- PLAYIN' TO WIN—Outlaws—Arista
- MOVE IT ON OVER—George Thorogood—Rounder
- I'LL BE WAITING (single)—Robert Johnson—Infinity
- ENERGY—Pointer Sisters—Planet
- DOUBLE VISION—Foreigner—Atlantic

WBCN-FM/BOSTON

- ADDS:**
- BACKLESS—Eric Clapton—RSO
 - BEIRUT (single)—Sarstedt—Sire
 - COME ON LET'S GO—Paley Bros. & Ramones—Sire (import)
 - DESIRE WIRE—Cindy Bullens—UA
 - DIRE STRAITS—WB
 - DON'T CRY OUT LOUD (single)—Melissa Manchester—Arista

- ONE LAST KISS (single)—J Geils—EMI
- PLAYIN' TO WIN—Outlaws—Arista
- SEPTEMBER (single)—Earth Wind & Fire—Col
- STREAMLINED—Lenny White—Elektra

HEAVY ACTION (airplay in descending order):

- TNT—Tanya Tucker—MCA
- DUCK FEVER—James Montgomery—Waterhouse
- KISS ALBUMS—Casablanca
- THE CARS—Elektra
- LIVE BOOTLEG—Aerosmith—Col
- STRANGER IN TOWN—Bob Seger—Capitol
- HEARTS OF STONE—Southside Johnny—Epic
- BACKLESS—Eric Clapton—RSO
- Q: ARE WE NOT MEN—Devo—WB
- MOVE IT ON OVER—George Thorogood—Rounder

WLIR-FM/LONG ISLAND

- ADDS:**
- BACKLESS—Eric Clapton—RSO
 - BLACK NOISE—FM—Visa
 - CIRCUS WORLD—Axis—RCA
 - DIRE STRAITS—WB
 - LEGEND—Poco—ABC
 - LIVE BOOTLEG—Aerosmith—Col
 - MOVE IT ON OVER—George Thorogood—Rounder
 - NO SMOKE WITHOUT FIRE—Wishbone Ash—MCA
 - TOTO—Col
 - TWO FOR THE SHOW—Kansas—Kirshner

HEAVY ACTION (airplay in descending order):

- BACKLESS—Eric Clapton—RSO
- 52ND STREET—Billy Joel—Col
- TRACKS ON WAX 4—Dave Edmunds—Swan Song
- TASTY—Good Rats—WB
- THE CARS—Elektra
- PURE POP FOR NOW PEOPLE—Nick Lowe—Col
- A SINGLE MAN—Elton John—MCA
- WAVELENGTH—Van Morrison—Arista
- PLAYIN' TO WIN—Outlaws—WB
- COMES A TIME—Neil Young—Reprise

WBAB-FM/LONG ISLAND

- ADDS:**
- BACKLESS—Eric Clapton—RSO
 - BLACK NOISE—FM—Visa
 - DANCING IN THE AISLES—Paul Korda—Janus
 - ENERGY—Pointer Sisters—Planet
 - HAND IN GLOVE—Terry Garthwaite—Fantasy
 - HOG HEAVEN—Elvin Bishop—Capricorn
 - I'LL BE WAITING (single)—Robert Johnson—Infinity
 - ONE LAST KISS (single)—J Geils—EMI

HEAVY ACTION (airplay in descending order):

- 52ND STREET—Billy Joel—Col
- WHO ARE YOU—The Who—MCA
- WAVELENGTH—Van Morrison—WB
- A SINGLE MAN—Elton John—MCA
- BLOODY TOURISTS—10cc—Polydor
- BACKLESS—Eric Clapton—RSO
- LEGEND—Poco—ABC
- SOME GIRLS—Rolling Stones—Rolling Stones
- STRANGER IN TOWN—Bob Seger—Capitol
- PETER GABRIEL—Atlantic

WAAF-FM/WORCESTER

- ADDS:**
- BACKLESS—Eric Clapton—RSO
 - DUCK FEVER—James Montgomery—Capricorn
 - ENERGY—Pointer Sisters—Planet

- ONE LAST KISS (single)—J Geils—EMI
- STAY WITH ME—Kiki Dee—Rocket
- TOO MUCH HEAVEN (single)—Bee Gees—RSO

HEAVY ACTION (airplay, sales, phones in descending order):

- DON'T LOOK BACK—Boston—Epic
- TWIN SONS—Fogelberg/Weisberg—Full Moon
- GREATEST HITS—Steely Dan—ABC
- 52ND STREET—Billy Joel—Col
- NIGHTWATCH—Kenny Loggins—Col
- WAVELENGTH—Van Morrison—WB
- LIVING IN THE USA—Linda Ronstadt—Asylum
- TIME PASSAGES—Al Stewart—Arista
- PIECES OF EIGHT—Styx—A&M
- WHO ARE YOU—The Who—MCA

WBLM-FM/MAINE

- ADDS:**
- A WILD AND CRAZY GUY—Steve Martin—WB
 - BACKLESS—Eric Clapton—RSO
 - ENERGY—Pointer Sisters—Planet
 - LEVON HELM—ABC
 - MOVE IT ON OVER—George Thorogood—Rounder
 - VIS-A-VIS—Fotomaker—Atlantic

HEAVY ACTION (airplay in descending order):

- BACKLESS—Eric Clapton—RSO
- THE CARS—Elektra
- HOT STREETS—Chicago—Col
- LIVING IN THE USA—Linda Ronstadt—Asylum
- 52ND STREET—Billy Joel—Col
- ELAN—Firefall—Atlantic
- COMES A TIME—Neil Young—Reprise
- DOG & BUTTERFLY—Heart—Portrait
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- TIME PASSAGES—Al Stewart—Arista

WCMF-FM/ROCHESTER

- ADDS:**
- BACKLESS—Eric Clapton—RSO
 - BACK TO THE MIDWEST NIGHT—Arlyn Gale—ABC
 - CHAKA—Chaka Khan—WB
 - GIANT FOR A DAY—Gentle Giant—Capitol
 - MOVE IT ON OVER—George Thorogood—Rounder
 - OTHER PEOPLE'S ROOMS—Mark Almond—A&M
 - PLAYIN' TO WIN—Outlaws—Arista

HEAVY ACTION (airplay, sales, phones in descending order):

- BURSTING OUT—Jethro Tull—Chrysalis
- WHO ARE YOU—The Who—MCA
- HEMISPHERES—Rush—Mercury
- LIFE BEYOND LA—Ambrosia—WB
- PIECES OF EIGHT—Styx—A&M
- NIGHTWATCH—Kenny Loggins—Col
- TWIN SONS—Fogelberg/Weisberg—Full Moon
- LIVING IN THE USA—Linda Ronstadt—Asylum
- DOG & BUTTERFLY—Heart—Portrait
- TIME PASSAGES—Al Stewart—Arista

WIOQ-FM/PHILADELPHIA

- ADDS:**
- ALIVE ON ARRIVAL—Steve Forbert—Nemperor
 - BACK AND FOURTH—Lindisfarne—Atco

- BACKLESS—Eric Clapton—RSO
- BLACK NOISE—FM—Visa
- I'LL BE WAITING (single)—Robert Johnson—Infinity
- LEGEND—Poco—ABC
- ONE LAST KISS (single)—J Geils—EMI
- TNT—Tanya Tucker—MCA

HEAVY ACTION (airplay, phones in descending order):

- SOME GIRLS—Rolling Stones—Rolling Stones
- INNER SECRETS—Santana—Col
- DON'T LOOK BACK—Boston—Epic
- DOUBLE VISION—Foreigner—Atlantic
- TIME PASSAGES—Al Stewart—Arista
- TORMATO—Yes—Atlantic
- 52ND STREET—Billy Joel—Col
- ELAN—Firefall—Atlantic
- COMES A TIME—Neil Young—Reprise
- PIECES OF EIGHT—Styx—A&M

WYDD-FM/PITTSBURGH

- ADDS:**
- BACKLESS—Eric Clapton—RSO
 - FROM TOKYO TO YOU—Cheap Trick—Epic
 - HEAT IN THE STREET—Pat Travers—Polydor
 - I'LL BE WAITING (single)—Robert Johnson—Infinity
 - NICOLETTE—Nicolette Larson—WB
 - PLAYIN' TO WIN—Outlaws—Arista
 - TWO FOR THE SHOW—Kansas—Kirshner

HEAVY ACTION (airplay in descending order):

- PIECES OF EIGHT—Styx—A&M
- DOUBLE VISION—Foreigner—Atlantic
- WHO ARE YOU—The Who—MCA
- HOT STREETS—Chicago—Col
- TIME PASSAGES—Al Stewart—Arista
- LIVING IN THE USA—Linda Ronstadt—Asylum
- COMES A TIME—Neil Young—Reprise
- 52ND STREET—Billy Joel—Col
- TWIN SONS—Fogelberg/Weisberg—Full Moon

WHFS-FM/WASHINGTON

- ADDS:**
- BACKLESS—Eric Clapton—RSO
 - BLACK NOISE—FM—Visa
 - EXPRESSO II—Gong—Arista
 - GUY CLARK—WB
 - HAND IN GLOVE—Terry Garthwaite—Fantasy
 - HOG HEAVEN—Elvin Bishop—Capricorn
 - JOHN KLEMMER—ABC
 - LEGEND—Poco—ABC

HEAVY ACTION (airplay in descending order):

- INNER SECRETS—Santana—Col
- WAVELENGTH—Van Morrison—WB
- TRACKS ON WAX 4—Dave Edmunds—Swan Song
- MR. GONE—Weather Report—Arc/Col
- MOVE IT ON OVER—George Thorogood—Rounder
- TO THE LIMIT—Joan Armatrading—A&M
- ALIVE ON ARRIVAL—Steve Forbert—Nemperor
- THE BRIDE STRIPPED BARE—Bryan Ferry—Atlantic
- JUNGLE FEVER—Neil Larsen—Horizon

ZETA 4-FM/MIAMI

- ADDS:**
- BACKLESS—Eric Clapton—RSO
 - DIRE STRAITS—WB

- DON'T COME CLOSE (single)—Ramones—Sire
- ENERGY—Pointer Sisters—Planet
- FROM TOKYO TO YOU—Cheap Trick—Epic
- MOVE IT ON OVER—George Thorogood—Rounder
- ONE LAST KISS (single)—J Geils—EMI
- SATISFACTION (single)—Devo—WB
- TWO FOR THE SHOW—Kansas—Kirshner
- WE ALL HAVE A STAR—Wilton Felder—ABC

HEAVY ACTION (airplay, phones in descending order):

- YOU HAD TO BE THERE—Jimmy Buffett—ABC
- WHO ARE YOU—The Who—MCA
- HEAT IN THE STREET—Pat Travers—Polydor
- COMES A TIME—Neil Young—Reprise
- TORMATO—Yes—Atlantic
- 52ND STREET—Billy Joel—Col
- NIGHTWATCH—Kenny Loggins—Col
- NIGHTWORK—Network—Epic
- PAUL STANLEY—Casablanca
- DOG & BUTTERFLY—Heart—Portrait

WQDR-FM/RALEIGH

- ADDS:**
- BACKLESS—Eric Clapton—RSO
 - I RESERVE THE RIGHT—Stillwater—Capricorn
 - NICOLETTE—Nicolette Larson—WB
 - TWO FOR THE SHOW—Kansas—Kirshner
 - YOU HAD TO BE THERE—Jimmy Buffett—ABC

HEAVY ACTION (airplay, sales, phones in descending order):

- WHO ARE YOU—The Who—MCA
- LIVING IN THE USA—Linda Ronstadt—Asylum
- 52ND STREET—Billy Joel—Col
- PIECES OF EIGHT—Styx—A&M
- HOT STREETS—Chicago—Col
- TWIN SONS—Fogelberg/Weisberg—Full Moon
- TIME PASSAGES—Al Stewart—Arista
- COMES A TIME—Neil Young—Reprise
- ELAN—Firefall—Atlantic
- DOG & BUTTERFLY—Heart—Portrait

WMMS-FM/CLEVELAND

- ADDS:**
- VIS-A-VIS—Fotomaker—Atlantic
 - FLINT—Col
 - FROM TOKYO TO YOU—Cheap Trick—Epic
 - LIVE SKY—Crack The Sky—Lifesong
 - MUSIC—Tilt—Parachute
 - PARALLEL LINES—Blondie—Chrysalis

HEAVY ACTION (airplay, sales in descending order):

- 52ND STREET—Billy Joel—Col
- LIVING IN THE USA—Linda Ronstadt—Asylum
- THE CARS—Elektra
- DOG & BUTTERFLY—Heart—Portrait
- HEARTS OF STONE—Southside Johnny—Epic
- TIME PASSAGES—Al Stewart—Arista
- WHO ARE YOU—The Who—MCA
- DON'T LOOK BACK—Boston
- COMES A TIME—Neil Young—Reprise
- TORMATO—Yes—Atlantic

"They should have called her Cindy 'Bullets' the way her album is moving." Sonny Fox — WYSP

BILLBOARD:
#1 National Add On
CASHBOX:
#5 Most Added
RECORD WORLD:
#5 Most Added
BILL HARD REPORT:
#6 Most Added
ALBUM NETWORK:
#10 New Action Albums

Kate Ingram—KSAN
"Cindy has an identity of her own. The record has a 1978 production, while it is reminiscent of the Shangri-las sound in the sixties. This lp is good for young and old demographics."
Cynde Slater—KZAP
"From behind the scenes to right in front, Cindy Bullens will survive."
Bob Burch—Century Broadcasting
"It's hard to find a female that can rock and roll. Cindy deserves all the attention she is getting."
Charlie Kendall—WBCN
"If she's from Boston, she's got to be good."
John Gorman—WMMS
"She is a hot new singer songwriter and she knows her rock and roll."

Chris Miller—WQDR
"She has obviously picked up a great deal from the musicians she has worked with and has put it together to form her own style that shows potential."
Lee Michaels—Burkhart/Abrams Consultancy
"While she is an unknown facing a wall of major releases, she is a survivor and will have to be dealt with."
Bernie Bernard—WBAB
"I think the strongest new album I've heard its Cindy Bullens' 'Desire Wire'. The album is very well produced and every song is good. She is an amazing writer."
Michelle Robinson—ZETA 4
"With excellent guitar work and crisp and clean vocals, Cindy Bullens is penetrating the rock and roll ears in Miami."

"Desire Wire." #UA-LA-933-H **The debut album that's making Cindy Bullens a live wire all over AOR.**

Produced by Tony Bongiovi and Lence Quinn for Main Man, L.C.

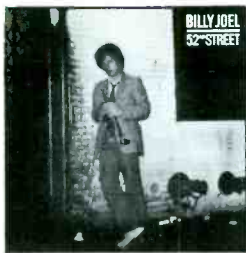
**On the new United Artists
Records & Tapes**



RECORD WORLD FM AIRPLAY REPORT

All listings from key progressive stations around the country are in alphabetical order except where otherwise noted.

TOP AIRPLAY



52ND STREET
BILLY JOEL
Col

MOST AIRPLAY:

- 52ND STREET—Billy Joel—Col (32)
- TIME PASSAGES—Al Stewart—Arista (24)
- LIVING IN THE USA—Linda Ronstadt—Asylum (21)
- WAVELENGTH—Van Morrison—WB (20)
- COMES A TIME—Neil Young—Reprise (19)
- WHO ARE YOU—The Who—MCA (18)
- TWIN SONS—Fogelberg/Weisberg—Full Moon (17)
- PIECES OF EIGHT—Styx—A&M (17)
- ELAN—Firefall—Atlantic (13)
- DOUBLE VISION—Foreigner—Atlantic (13)

WMMS-FM/CLEVELAND

- ADDS:**
- VIS-A-VIS—Fotomaker—Atlantic
 - FLINT—Col
 - FROM TOKYO TO YOU—Cheap Trick—Epic
 - LIVE SKY—Crack the Sky—Lifesong
 - MUSIC—Tilt—Parachute
 - PARALLEL LINES—Blondie—Chrysalis
- HEAVY ACTION (airplay in descending order):**
- 52ND STREET—Billy Joel—Col
 - LIVING IN THE USA—Linda Ronstadt—Asylum
 - THE CARS—Elektra
 - DOG & BUTTERFLY—Heart—Portrait
 - HEARTS OF STONE—Southside Johnny—Epic
 - TIME PASSAGES—Al Stewart—Arista
 - WHO ARE YOU—The Who—MCA
 - DON'T LOOK BACK—Boston
 - COMES A TIME—Neil Young—Reprise
 - TORMATO—Yes—Atlantic

WABX-FM/DETROIT

- ADDS:**
- BACKLESS—Eric Clapton—RSO
 - ONE LAST KISS (single)—J Geils—EMI
 - PLAYIN' TO WIN—Outlaws—Arista
- HEAVY ACTION:**
- BROTHER TO BROTHER—Gino Vannelli—A&M
 - 52ND STREET—Billy Joel—Col
 - HOT STREETS—Chicago—Col
 - PIECES OF EIGHT—Styx—A&M
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - THE CARS—Elektra
 - WEEKEND WARRIORS—Ted Nugent—Epic
 - WHO ARE YOU—The Who—MCA

WXRT-FM/CHICAGO

- ADDS:**
- BACKLESS—Eric Clapton—RSO
 - DON'T LOOK BACK (single)—Peter Tosh—Rolling Stones
 - FROM TOKYO TO YOU—Cheap Trick—Epic
 - GOT NO BREEDING—Jules & the Polar Bears—Col
 - GREATEST HITS—Steely Dan—ABC
 - HEMISPHERES—Rush—Mercury
 - LOU REED LIVE—Arista
 - PLAYIN' TO WIN—Outlaws—Arista
 - TWO FOR THE SHOW—Kansas—Kirshner
 - YOU HAD TO BE THERE—Jimmy Buffett—ABC
- HEAVY ACTION (airplay, sales, phones in descending order):**
- WAVELENGTH—Van Morrison—WB
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - BLOODY TOURISTS—10cc—Polydor
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - 52ND STREET—Billy Joel—Col
 - Q: ARE WE NOT MEN—Devo—WB
 - WHO ARE YOU—The Who—MCA
 - FROM TOKYO TO YOU—Cheap Trick—Epic
 - BROTHER TO BROTHER—Gino Vannelli—A&M
 - HEARTS OF STONE—Southside Johnny—Epic

KSHE-FM/ST. LOUIS

- ADDS:**
- BACKLESS—Eric Clapton—RSO
 - I RESERVE THE RIGHT—Stillwater—Capricorn
 - LEGEND—Poco—ABC
 - NICOLETTE—Nicolette Larson—WB
 - PLAYIN' TO WIN—Outlaws—Arista
 - TNT—Tanya Tucker—MCA
- HEAVY ACTION:**
- CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
 - DON'T LOOK BACK—Boston—Epic
 - 52ND STREET—Billy Joel—Col
 - GRAB IT FOR A SECOND—Golden Earring—Passport
 - PIECES OF EIGHT—Styx—A&M
 - TORMATO—Yes—Atlantic
 - TOTO—Col
 - TREVOR RABIN—Chrysalis
 - WEEKEND WARRIORS—Ted Nugent—Epic
 - WHO ARE YOU—The Who—MCA

WZMF-FM/MILWAUKEE

- ADDS:**
- BACKLESS—Eric Clapton—RSO
 - BLACK NOISE—FM—Visa
 - DESIRE WIRE—Cindy Bullens—UA
 - HOG HEAVEN—Elvin Bishop—Capricorn
 - LEGEND—Poco—ABC
 - TO THE LIMIT—Joan Armatrading—A&M
 - TRACKS ON WAX 4—Dave Edmunds—Swan Song
 - TRANSCENDENCE—Shawn Phillips—RCA
- HEAVY ACTION (airplay, sales, phones in descending order):**
- 52ND STREET—Billy Joel—Col
 - TWIN SONS—Fogelberg/Weisberg—Full Moon
 - COMES A TIME—Neil Young—Reprise
 - DOG & BUTTERFLY—Heart—Portrait
 - TWO FOR THE SHOW—Kansas—Kirshner
 - PIECES OF EIGHT—Styx—A&M
 - WHO ARE YOU—The Who—MCA
 - INNER SECRETS—Santana—Col
 - WAVELENGTH—Van Morrison—WB
 - ELAN—Firefall—Atlantic

KQRS-FM/MINNEAPOLIS

- ADDS:**
- LIVE BOOTLEG—Aerosmith—Col
 - NICOLETTE—Nicolette Larson—WB
 - TWO FOR THE SHOW—Kansas—Kirshner
- HEAVY ACTION (airplay in descending order):**
- 52ND STREET—Billy Joel—Col
 - PIECES OF EIGHT—Styx—A&M
 - TORMATO—Yes—Atlantic
 - DON'T LOOK BACK—Boston—Epic
 - HOT STREETS—Chicago—Col
 - DOUBLE VISION—Foreigner—Atlantic
 - LIVING IN THE USA—Linda Ronstadt—Asylum
 - COMES A TIME—Neil Young—Reprise
 - TIME PASSAGES—Al Stewart—Arista
 - TWIN SONS—Fogelberg/Weisberg—Full Moon

KZEW-FM/DALLAS

- ADDS:**
- CITY LIGHTS—Dr. John—Horizon
 - DIRE STRAITS—WB
 - DON'T LOOK BACK (single)—Peter Tosh—Rolling Stones
 - GREEN LIGHT—Cliff Richards—MCA
 - HEMISPHERES—Rush—Mercury
 - PLAYIN' TO WIN—Outlaws—Arista
 - ROGUE WAVES—Terry Reid—Capitol
 - TANTRUM—Ovation
 - STAY WITH ME—Kiki Dee—Rocket
- HEAVY ACTION (airplay, sales in descending order):**
- ALONG THE RED LEDGE—Hall & Oates—RCA
 - INNER SECRETS—Santana—Col
 - A SINGLE MAN—Elton John—MCA
 - 52ND STREET—Billy Joel—Col
 - DOG & BUTTERFLY—Heart—Portrait
 - LIVING IN THE USA—Linda Ronstadt—Asylum
 - BROTHER TO BROTHER—Gino Vannelli—A&M
 - WAVELENGTH—Van Morrison—WB
 - ELAN—Firefall—Atlantic
 - HOT STREETS—Chicago—Col

KLOL-FM/HOUSTON

- ADDS:**
- DON'T LOOK BACK (single)—Peter Tosh—Rolling Stones
 - I'LL BE WAITING (single)—Robert Johnson—Infinity
- HEAVY ACTION (airplay in descending order):**
- PLAYIN' TO WIN—Outlaws—Arista
 - TRANSCENDENCE—Shawn Phillips—RCA
 - LEGEND—Poco—ABC
 - ELAN—Firefall—Atlantic
 - A SINGLE MAN—Elton John—MCA
 - 52ND STREET—Billy Joel—Col
 - THOROUGHFARE GAP—Stephen Stills—Col
 - NO SMOKE WITHOUT FIRE—Wishbone Ash—MCA
 - ALIVE ON ARRIVAL—Steve Forbert—Nemperor
 - TIME PASSAGES—Al Stewart—Arista

KFML-AM/DENVER

- ADDS:**
- BACK AND FOURTH—Lindisfarne—Atco
 - DON'T LOOK BACK (single)—Peter Tosh—Rolling Stones
 - HOW YOU GONNA SEE ME (single)—Alice Cooper—WB
 - INNER SECRETS—Santana—Col

- INTIMATE STRANGERS—Tom Scott—Col
 - LIKE A SUNDAY IN SALEM (single)—Gene Cotton—Ariola
 - PARTNERS IN CRIME—Bandit—Ariola
 - RED HOT AND BLUE—Richard T. Bear—RCA
 - TNT—Tanya Tucker—MCA
- HEAVY ACTION (airplay in descending order):**
- TWIN SONS—Fogelberg/Weisberg—Full Moon
 - 52ND STREET—Billy Joel—Col
 - WAVELENGTH—Van Morrison—WB
 - TIME PASSAGES—Al Stewart—Arista
 - BACKLESS—Eric Clapton—RSO
 - LIFE BEYOND LA—Ambrosia—WB
 - ELAN—Firefall—Atlantic
 - BLOODY TOURISTS—10cc—Polydor
 - ALONG THE RED LEDGE—Hall & Oates—RCA
 - LIVING IN THE USA—Linda Ronstadt—Asylum

KBPI-FM/DENVER

- ADDS:**
- BACKLESS—Eric Clapton—RSO
 - TWO FOR THE SHOW—Kansas—Kirshner
- HEAVY ACTION (airplay, sales, phones in descending order):**
- LIVING IN THE USA—Linda Ronstadt—Asylum
 - ELAN—Firefall—Atlantic
 - TWIN SONS—Fogelberg/Weisberg—Full Moon
 - WHO ARE YOU—The Who—MCA
 - 52ND STREET—Billy Joel—Col
 - TIME PASSAGES—Al Stewart—Arista
 - HOT STREETS—Chicago—Col
 - BROTHER TO BROTHER—Gino Vannelli—A&M
 - NIGHTWATCH—Kenny Loggins—Col
 - DOUBLE VISION—Foreigner—Atlantic

KZEL-FM/EUGENE

- ADDS:**
- BACK AND FOURTH—Lindisfarne—Atco
 - BACKLESS—Eric Clapton—RSO
 - CHAKA—Chaka Khan—WB
 - COLISEUM ROCK—Starz—Capitol
 - HOG HEAVEN—Elvin Bishop—Capricorn
 - I'LL BE WAITING (single)—Robert Johnson—Infinity
 - LEGEND—Poco—ABC
 - TNT—Tanya Tucker—MCA
 - TWO FOR THE SHOW—Kansas—Kirshner
 - VIS-A-VIS—Fotomaker—Atlantic
- HEAVY ACTION (airplay in descending order):**
- MOVE IT ON OVER—George Thorogood—Rounder
 - TWIN SONS—Fogelberg/Weisberg—Full Moon
 - LIVING IN THE USA—Linda Ronstadt—Asylum
 - 52ND STREET—Billy Joel—Col
 - COMES A TIME—Neil Young—Reprise
 - INNER SECRETS—Santana—Col
 - TIME PASSAGES—Al Stewart—Arista
 - WAVELENGTH—Van Morrison—WB
 - DESERT HORIZON—Norton Buffalo—Capitol
 - PIECES OF EIGHT—Styx—A&M—WB

KOME-FM/SAN JOSE

- ADDS:**
- BACKLESS—Eric Clapton—RSO
 - NEVER SAY DIE—Black Sabbath—WB

- NICOLETTE—Nicolette Larson—WB
 - NO SMOKE WITHOUT FIRE—Wishbone Ash—MCA
 - ONE LAST KISS (single)—J Geils—EMI
 - ON THE EDGE—Sea Level—Capricorn
 - SPITBALLS—Beserkley
 - STEALIN' HOME—Ian Matthews—Mushroom
 - TO THE LIMIT—Joan Armatrading—A&M
 - TWO FOR THE SHOW—Kansas—Kirshner
- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
 - THE CARS—Elektra
 - DOUBLE VISION—Foreigner—Atlantic
 - DON'T LOOK BACK—Boston—Epic
 - INNER SECRETS—Santana—Epic
 - PIECES OF EIGHT—Styx—A&M
 - WHO ARE YOU—The Who—MCA
 - TORMATO—Yes—Atlantic
 - COMES A TIME—Neil Young—Atlantic
 - WAVELENGTH—Van Morrison—WB

KSAN-FM/SAN FRANCISCO

- ADDS:**
- BACKLESS—Eric Clapton—RSO
 - CITY LIGHTS—Dr. John—Horizon
 - DIRE STRAITS—WB
 - HEMISPHERES—Rush—Mercury
 - TWO FOR THE SHOW—Kansas—Kirshner
 - ENERGY—Pointer Sisters—Planet
 - STAY WITH ME—Kiki Dee—Rocket
- HEAVY ACTION:**
- ALONG THE RED LEDGE—Hall & Oates—RCA
 - BLOODY TOURISTS—10cc—Polydor
 - COMES A TIME—Neil Young—Reprise
 - PARALLEL LINES—Blondie—Chrysalis
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - THE BRIDE STRIPPED BARE—Bryan Ferry—Atlantic
 - THE CARS—Elektra
 - TRACKS ON WAX 4—Dave Edmunds—Swan Song
 - WAVELENGTH—Van Morrison—WB
 - WHO ARE YOU—The Who—MCA

KWST-FM/LOS ANGELES

- ADDS:**
- ENERGY—Pointer Sisters—Planet
 - I RESERVE THE RIGHT—Stillwater—Capricorn
 - ONE LAST KISS (single)—J Geils—Infinity
- HEAVY ACTION:**
- BACKLESS—Eric Clapton—RSO
 - COMES A TIME—Neil Young—Reprise
 - 52ND STREET—Billy Joel—Col
 - HOT STREETS—Chicago—Col
 - INNER SECRETS—Santana—Col
 - LIVING IN THE USA—Linda Ronstadt—Asylum
 - PIECES OF EIGHT—Styx—A&M
 - TIME PASSAGES—Al Stewart—Arista
 - TORMATO—Yes—Atlantic

40 stations reporting this week. In addition to those printed are:

- WCOZ-FM
- WQSR-FM
- KGB-FM
- WPLR-FM
- WKDF-FM
- KZAP-FM
- WSAN-AM
- WQFM-FM
- KSJO-FM
- WKLS-FM
- CHUM-FM
- KZAM-FM
- WORJ-FM
- KAWY-FM

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1

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2

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Jackets / Easels / Mobiles

3

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The best seats in the house.

"Two for the Show" is your ticket to Kansas. The double-live album includes classic Kansas performances of "Dust in the Wind," "Carry on Wayward Son," and "Point of Know Return." So get ready and go for "Two for the Show!"

"Two for the Show."
A two record set of Kansas live.
On Kirshner Records and Tapes.



BNB

the management company

Management: Budd Carr, BNB Associates, LTD
Produced by Kansas.

Dialogue *(Continued from page 20)*

information and a point of view, which rock journalists tend not to do. What the rock journalist does is get across his theory, his point of view, his clothing, his attitudes and not the artist's. The writer is not the star; the artist is the star.

RW: You sit down with the entire staff and discuss how a good story is written?

Rothberg: Yes, and tear a piece apart and read good stories and read bad stories, and take the New York Times or any well-written story and show why they are that way. I've literally read whole stories from other publications and shown why they work and why a particular piece in our publication did not work; or vice versa.

One of the things we're trying to do is structure a strong point of view to a story, to be sure there's a point of view and it's accurate in time. Generally we're geared to the release of an album. On the other hand we focus on a person in the story, and, through the use of anecdotes, convey the meaning of the album or what the artist is trying to do at this point. Now, an anecdote doesn't have to be funny; it can be a tale or it can be humorous. I've found in my own reading that a writer employs an anecdote or a tale to illustrate and give examples of an artist's personality—you get the picture and you get insight that you just don't get from personalized journalism or straight third-person objective journalism. So the use of several anecdotes to convey a sense of the artist is a very strong point. I think we hit it very strongly on a piece we did on, of all people, Vladimir Horowitz. Kurt Loder did it and I thought it was a very well-written story.

The other thing we try to do that's very important is to get another voice. The person interviewed is not the totality of your story, unless it's Q & A, of course. Other people who are related to him in some way, whether in business or whatever, have a point of view that's important too. So the writer selects these points of view, boils them down to shed light on the personality. These two elements are very important to us at this point in time. It might sound easy, but to get people to do these things is an uphill and tough battle. There's a lack of comprehension. And there's a third element: in terms of today's need for conciseness, preciseness and quick information, the need to compress information, not to use connecting phrases—to eliminate as many connecting phrases as possible—to compress your information in a tight sentence, takes a lot of creativity and is tough for a lot of people to do. And because people want things quickly you can't have a superfluous phrase that you might have learned in English Composition to tie one paragraph to the next paragraph. You don't need to tie it together; you just go right into it. That's something we're trying to get our writers to do.

RW: Which of the other publications on the market now do you consider as competition for Circus? Is it Rolling Stone, Creem, Crawdaddy?

Rothberg: It's only Rolling Stone. And although we don't do the intensive political pieces or investigative news reporting that Stone

Image Industries *(Continued from page 24)*

tising dollars."

Blum's personal management firm has one client at this writing, singer/songwriter Kim Carnes. "We're devoting a lot of attention to her and will continue to do so, because we believe in her," said Blum. When asked about expansion plans in this area, Blum responded by stating that only "one or two other artists" will find room in this area of the company in the foreseeable future. Blum, in keeping with his reliance on proven performers in the business end, has hired Peggy Martin, formerly with Portrait Records, to handle music industry press and public relations duties.

Another of Blum's music-related firms, an additional Image Industries subsidiary, is Image Factory Concerts, headed by Richard Nomer, which handles fan clubs and tour merchandising.

In conjunction with other tour-oriented marketing firms, Image Factory Concerts is spearheading a trade association membership drive that will attempt to curtail bootleg merchandisers. "It's unfair to think that Image Factory Concerts handles only tour merchandising and fan clubs," said Blum, "because the scope of the operation will include anything in that marketing field that can be approached from a complete marketing picture."

As for other plans, Image Industries will probably expand its video and film subsidiary involvements, playing off the founder's expertise as a television producer. "Well, now that I think about even more long-range plans, it's apparent that after the 1980 Olympics have been successfully marketed, there will be the 1984 Olympics . . . and they'll be held right in our home town . . ."

does, we tend to be very competitive if you look at the acts we're covering. We try to beat them out and get there a week ahead of time, but by and large if they do Muldaur we'll do Muldaur; they do Boston we'll do Boston; they did Springsteen, we did Springsteen. We'll do Van Halen they probably won't do Van Halen. We'll do Nugent, they probably won't do Nugent. On a certain level we don't compete, because we cover a wider range of acts; on other levels they'll do a George Duke and a George Benson and we won't, at least not yet. Our goal is just to be a week ahead of them and to do the stories better.

Rolling Stone's our competition for all of these reasons, plus our frequencies are similar, though ours is changing to weekly. Crawdaddy indicates it wants to be a junior Esquire rather than a music publication; and Creem, well, is Creem. So the competition is Rolling Stone because we're covering the same territory. I feel we cover a broader base; now we're trying to do it better and faster.

RW: As you get older, do you find it more difficult to determine the tastes of your audience?

Rothberg: The key is that I read every letter that comes in here and answer many. I do get a sense from that, and there's a certain element of intuition involved. Also one reads the trades, keeps up on what radio is playing, stays aware of what's happening concert-wise. You learn the industry.

RW: Will you be going after different types of advertisers now that you're a weekly?

Rothberg: The basic advertising we have now is music—the record industry and the radio industry. We have attracted liquor manufacturers on a multiple insert and color basis and we're attempting to cover fashion and wines and spirits, as the industry is called. Hopefully automotive on an import basis. We also want to get cosmetics, shampoos, toiletries and so on. But that's a tough sell. Agency people tend to have a negative image of kids. The '60s are over; there's no real reason why agency people should think the only real American connection is sports. Rock and roll is a legitimate connection to youth. It's a matter now of educating and convincing the agencies that rock and roll is not dirty, that these kids do use shampoo, that they do drive cars, they do wear blue jeans and that this market can be reached via a music magazine.

RW: Several studies indicate that more and more consumers— young record buyers particularly—realize that the record industry is indeed a business. Do you foresee Circus doing more stories on the industry for that reason?

Rothberg: Yes, we're planning a lot more articles of that nature. We get a lot of letters from readers who want to know how to get started in the music industry. What does an a&r man do? How do you become a publicist? How do you become a roadie? What is a manager? What does he do? How do you publish your material? So we have been preparing and have from time to time been doing stories on these subjects and we'll be doing more in future issues.

Dove Awards *(Continued from page 16)*

the Graphic Layout and Design award for his work on "Grand Opening," Andrus/Blackwood & Co. (Greentree). The Backliner Notes award went to Joe and Nancy Cruse for the Cruse Family lp "Transformation."

The Gospel Television Program of the Year was the Gospel Singing Jubilee hosted by the Florida Boys (Canaan), and Sid Hughes of WRIP in Chattanooga was voted this year's Gospel Disc Jockey, his fourth such award.

Gospel Music Hall of Fame inductees were Mahalia Jackson in the deceased category and George Beverly Shea (Word) in the living category. The Blackwood Brothers (Skylite) were voted the Associate Award by the GMA associate members.

Other artists appearing to perform or present awards included Evie Tornquist, The Mighty Clouds of Joy, Reba Rambo

Gardner, Shirley Caesar, The Cathedral Quartet, The Couriers, Dave Boyer, Johnny Zell, Jeannie C. Riley, Barry McGuire, Connie Smith, Larnell Harris, Larry Gatlin, LeBreska Hemphill, James Blackwood, Paul and Kathie Lee Johnson, Candy Hemphill, Cindy Cruse, Kelly Nelson, Amy Grant, Cam and Cher Floria, Gary McSpadden and Doug Oldham. Industry executives on hand to present awards included Jarrell McCracken, Word, Inc.; W. F. Myers, SESAC; Kurt Kaiser, Word Music; Frances Preston, BMI; and Irene Johnson Ware, Black Radio Exclusive.

Artist Sharalee Lucas and her husband Jerry, former pro basketball player, co-hosted the awards ceremony. The Dove Awards climaxed four days of activity in the first annual Gospel Music Week sponsored by the Gospel Music Association.

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LONG TRAIN/DARE DEVIL ● HIDDEN FLAME/THE FIREMAN ● LITTLE DIPPER ● SANDSTORM/SANDSTORM ● EVERGREEN
INSIDE OUT/THE INVERTERS ● SUNSHINE DREAM/THE TELESCOPES ● LONG LOVE/MEASURING STICK ● NO SUN/ECLIPSE
NO DIFFERENCES/THE THING BEATS ● THIRST QUENCHER/KOOL-AIDE ● AMPHIBIANS/AMPHIBIANS ● DARKEST EDGE
TELLING TALES/OUT OF SCHOOL ● NOTHING FROM NOTHING/MR. MATHEMATICS ● COLT ● BUTTER LOVE/THE MILKMAIDS
JAZZ A FUNK ● MEXICAN DANCE/TEQUILLA ● TOO TALL/THE SHORT PEOPLE ● MAN TAN/MAN TAN ● SEAL OF APPROVAL
NINE TO FIVE/THE WORKING MAN ● FIND A MAP/THE HAY MEN ● KEEP IT TOGETHER/WHITE PASTE ● APPLE BUTTER
GOOD N' HEAVY/THE BODYBUILDERS ● LOST LETTERS/THE LOST LETTERS ● HENNY PENNY/FARY TALERS ● REVIVAL
THE TRANCENDENTALS ● THE BACKWOODS GUARD ● COCKTAIL MOODS ● DREAM MENDERS/DREAM ● DISCO FOX
MENDERS ● MIDSHIPMEN/MIDSHIPMEN ● COLOR DODD/THE COLOR CODE ● DANCE FOR YOU/SLOW TIME ● WAVES
HOME GROWN/THE GARDENERS ● NAME YOUR PRICE/THE ENTREPRENEURS ● CABARET ● TEARFUL LOVE/ESCHALOT
THE EARTH CITY ROCKERS ● CROWDED ROOMS/THE INSPECTOR'S GENERALS ● LAVA ● ROLLING ON/SPEED E DEMON
OPPOSITES ATTRACT/POLARIZATION ● MEAN MAN/THE UGLY DUCKLINGS ● THE LENNY DIAMOND BAND ● NEW DAY DAWN
LOVE & SPECIALITIES/ LOVE N' SPECIALTIES ● EXCALIBER/EXCALIBER ● WHIRLWIND/WHIRLWIND ● RAINY DAY PEOPLE
THE IGNITERS ● BITTER LEMON/MAGIC ARRIVAL/MAGIC ARRIVAL ● SLIPPING DOWN/THE MUGWAMPS ● THE MIDNIGHT SUNS
CHECKING OUT/CHECKING OUT ● CHANGE OF ADDRESS/CHANGE OF ADDRESS ● DON'T BREAK IT/NOWMENDMEN ●
INVISIBLE CHASE/THE INVISIBLE CHASE ● LITTLE PATIENCE/LITTLE PATIENCE ● NYLONS/SILKWORMS ● SUGAR CONE
AFTER TIME/AFTER TIME ● ALL BLUES/BLUESERS ● MISTY TIME/MIST ● ANY WAY/ANYTIME ● WATER TRIP/VOYAGE
MILESTONE/HOGGERS ● RELATIVITY/M-C SQUARED ● FREE FLIGHT/THE LUMBERJACKS ● TWINKLE/ TWINKLE ● CROWNS
WET STREETS/THE WEATHERMEN ● TRAVELLING ON/THE CONDUCTORS ● FALL DREAMS/THE EQUINOX ● STRANGERS
ALWAYS IN LOVE/SOMEBODY ● THE DIFFERENCE IN COLOR/THE DIFFERENTIALS ● LITTLE PATIENCE/LITTLE PATIENCE
STRUTTIN' UP THE STAIRS/THE CLASS ACT ● LOST IN THE WIND/THE FINDERS ● STRAIGHTEN UP/ THE TALL MEN ●
SECRET VOYAGE/SECRET SERVICE ● SIMPLE/SIMPLE/THE NONAMES ● FREE AND EASY/FREE AND EASY ● MELLOW SOUNDS
STAR RIDERS/STAR RIDERS ● ENGLISH MUSTARD/ENGLISH MUSTARD ● LOVE MAKIN'MAN/GOODEMEN ● SOUNDS OF LOVE
HOT SHAKING/PEPPER SHAKERS ● GETTING SENTIMENTAL/THE SENTIMENTALISTS ● SUN SCARE/THE HOTEL SET ●
ROCKING ROMANCE/ROCKERS ● ONE NOTE/THE MUSIC SCORE ● STATE SIDE/STATE SIDE ● SHEPPARD BROTHERS 1 & 2
BLUE WOOD/BLUE WOOD ● ORANGE CLOLORS/THE MICRONIZERS ● YOU'RE SO NICE/THE G-MEN ● THE MIDNIGHT SUNS
PERMANENT LOVE/AMOURIZERS ● SCHOOL DAZE/THE STUDENT BODY ● JAZZ MOODS/BURCHERMAN ● VALINIUM
ONCE A DAY/DAYSERS ● STOMPING SOFTLY/THE STOMPERS ● BACK AGAIN/THE RETURNERS ● SPARKERS & STONE
CITY OF ANGELS/ CITY OF ANGELS ● DO IT ANYWAY/THE INNOVATORS ● WINTER SUN/THE WINTER SUN ● PEDESTAL
WHERE'S THE SUN/THE ASTRONOMERS ● GETTING THE PRIZE/AFFIRMATIVES ● INVISIBLE CHASE/THE INVISIBLE CHASE
PAINTED PONIES/THE RIDERS ● WALKING IN THE RAIN/THE UMBRELLISTICS ● FIND THE BEAT/THE BEATFINDERS ●
DISCO MAN/MARKSMEN ● RAISING DAYS/THE DESTRUCTORS ● ANOTHER TIME/THE IN CROWD ● EYES OF TRUTH
I LIKE IT/THE GROOVERS ● DISTANT DAYS/THE CHILDAZE ● WALKING SONG/TRAILBLAZER ● STAR RIDERS
CHANGIN COLORS/CHAMELEON ● LOVE MAGIC/LOVE MAGIC ● SKY LAW/SKY LAW ● MASKED DANCERS/ MASKED DANCERS
FIND WHAT YOU NEED/THE FORAGERS ● MOUNTAIN WOMEN/MOUNTAIN WOMEN ● MAKING LOVE/LOVE MAKERS
SING FOR YOU BABY/SONGSTERS ● SECRET RAINBOW/SECRET RAINBOW ● CYMBALISM/ CYMBALISM ● DAFODIL/DAFODIL
PSYCHOSIS/PSYCHOSIS ● DANCIN'GROOVE/THE FLOORWARD ● SMILESTONE/SMILESTONE ● KITTEN ON THE KEYS 1&2
SILK SCREEN/SILK SCREEN ● BLIND FAITH/BLIND FAITH ● NOT ENOUGH TIME/THE SLOW GOES ● AURORA/AURORA
CAULDRON/THE WARLOCKS ● STOMPIN'GRAPES/THE WINEMAKERS ● WEST COAST/THE WEST COAST ● HANG IT UP/
LITTLE SUNFLOWER ● DAY FOR MERCY/WRECKING HAVOC ● JELLY APPLE/JELLY APPLE ● STRAIGHT AHEAD JAZZ
STRAIGHT TRAIN/STRAIGHT TRAIN ● ANOTHER HOT QUESTION/THE QUIZMASTERS ● MORNING'S MIST/MORNING'S MIST
LUCK BE A LADY/THE LADY MAKERS ● FLY, FLY, FLY /THE SKYPLANES ● DRUNK IN LOVE/THE BARTENDERS ●
COLORED CONVERSATION/THE SEVEN COLORS ● WHAT COMFORT/FEATHERIZERS ● GROUND GLASS/ THE OPTOMETRISTS
LONG STRIDES/JOG WALKERS ● TAKE'S A TOKEN/SUBWAY RIDERS ● BLUE LIGHT ● THE BLEEKER BANK ●
SILLY LITTLE TRAINS/THE ENGINEERS ● RINGS AND THINGS/RINGS AND THINGS ● ONTHE BACKLOT/THE PICTURE MAKERS
CHANGIN' CITY/SIGHT LINE ● SUNSHINE CITY/THE BRIGHT BEAMS ● POWER OF REASON ● WHISPERING WINDS
BLUE WITCH/ BLUE WITCH ● MIDNIGHT AND NOON/ DAYLIGHT AND DARK ● APRIL 15/THE CALENDERS
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Crystal Gold



Following a recent performance on "Dick Clark's Live, Wednesday," United Artists recording star Crystal Gayle was presented with a gold album for sales exceeding 500,000 units of her current UA album, "When I Dream." The album contains her latest hit single, "Talking In Your Sleep." Presenting the award, from left, are: Arlie Mogull, UA co-chairman; Dick Clark; Crystal Gayle; Jerry Rubinstein, UA co-chairman; and Charlie Minor, UA vice president, promotion.

Goodphone™ ROCK ALBUMS

(A survey of reports indicating airplay activity at major album stations across the country)

LW	TW	NW	Artist	Album	Label
7	1	1	Billy Joel	52nd Street	Columbia
1	3	2	Linda Ronstadt	Living In The U.S.A.	Asylum
4	11	3	Neil Young	Comes A Time	Warner Bros.
15	14	4	Firefall	Elan	Atlantic
5	2	5	Styx	Pieces Of Eight	A&M
11	10	6	Van Morrison	Wavelength	Warner Bros.
6	5	7	Al Stewart	Time Passages	Arista
2	4	8	The Who	Who Are You	MCA
3	6	9	Boston	Don't Look Back	Epic
**	44	10	Eric Clapton	Backless	RSO
8	9	11	Heart	Dog And Butterfly	Portrait
12	8	12	Chicago	Hot Streets	Columbia
10	7	13	Fogelberg/ Weisberg	Twin Sons Of Different Mothers	Full Moon/Epic
16	19	14	Santana	Inner Secrets	Columbia
19	22	15	Gino Vannelli	Brother To Brother	A&M
13	12	16	Foreigner	Double Vision	Atlantic
17	16	17	10cc	Bloody Tourists	Polydor
14	15	18	The Rolling Stones	Some Girls	Rolling Stones
9	13	19	Yes	Tormato	Atlantic
24	27	20	Toto	Toto	Columbia
**	29	21	Kansas	Two For The Show	Kirshner
18	17	22	Elton John	A Single Man	MCA
**	34	23	Outlaws	Playin' To Win	Arista
23	21	24	Ted Nugent	Weekend Warriors	Epic
29	32	25	Southside Johnny	Hearts Of Stone	Epic
**	18	26	Aerosmith	Live Bootleg	Columbia
21	28	27	Jethro Tull	Bursting Out	Chrysalis
**	**	28	George Thorogood	Move It On Over	Rounder
22	20	29	Cars	The Cars	Elektra
32	24	30	Daryl Hall & John Oates	Along The Red Ledge	RCA
34	25	31	Steely Dan	Greatest Hits	ABC
30	30	32	Bob Seger	Stranger In Town	Capitol
31	40	33	Joan Armatrading	To The Limit	A&M
42	43	34	Rush	Hemispheres	Mercury
28	**	35	Sea Level	On The Edge	Capricorn
33	35	36	Stephen Stills	Thoroughfare Gap	Columbia
37	36	37	Ian Matthews	Stealin' Home	Mushroom
25	49	38	Nicolette Larson	Nicolette	Warner Bros.
27	26	39	Ambrosia	Life Beyond L.A.	Warner Bros.
20	23	40	Kenny Loggins	Nightwatch	Columbia
**	41	41	The Pointer Sisters	Energy	Planet
39	**	42	Pat Travers	Heat In The Street	Polydor
**	**	43	Cheap Trick	From Tokyo To You	Epic
**	**	44	Poco	Legend	ABC
46	**	45	Blue Oyster Cult	Some Enchanted Evening	Columbia
**	**	46	Blondie	Parallel Lines	Chrysalis
**	**	47	Tanya Tucker	TNT	MCA
**	**	48	Dire Straits	Dire Straits	Warner Bros.
49	33	49	Jimmy Buffett	You Had To Be There	ABC
48	**	50	Devo	Q: Are We Not Men?	Warner Bros.

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RETAIL RAP

By MIKE FALCON

■ THE ALL-TIME LOS ANGELES RETAIL PARTY LIST . . . or so it appears from the pages provided us by Cream Records, which threw a bash at the Starwood for **Snail's** club appearance and provided Snail tank tops and shirts for those attending. A couple weeks earlier Snail appeared at the Pasadena Civic Auditorium and were again greeted by a retail-oriented crowd. The **Macey Lipman** marketing folks and Cream are doing well by Snail: very thorough efforts to back up the sales this group racks off of in-store play. There's no way we could duplicate the names of all the retailers and distributors who attended the get-together, but some of the stores included Licorice Pizza, Wherehouse, Peaches Nehi, Record Shack, Mad Platters, California Record Distributors, Viking, City One Stop Tower, Music Plus, Moby Disc, Turning Point, Tempo, Sun State, Pier, and Record Mall. Whew! 85 retail/distributors/one stoppers plus their guests. Anybody have a more extensive list for a club date to break the record?

PEACHES IN-STORES . . . continue to be grabbers. Part of the line-up at various Peaches stores recently include **Boston** (at Tacoma's opening), **Cheap Trick** (Seattle), **Paul Winter** (Westminster/Denver for a wildlife preservation press conference) with a timber wolf, and a great **Kiss** lookalike contest in Cherry Hill, New Jersey.



THREE STRIKES AND YOU'RE OUT . . . Oh, Lord, we really did not mean for a simple American game like baseball to be so complicated. First no diamonds, and now . . . no teams. Well, that's an exaggeration, but seems like all those macho types with shirts cut to the naval are now playing football. However, the solution is simple: we're going to have a challenge cup. That way,

those who wish to demonstrate their dedication to the American pastime will have the opportunity to do so, even if it means running the bases in snowshoes. It seems they may actually be doing just that in Seattle, where Tower and Peaches have split their two games. Tower's **David Cocker** claims that the Peaches fellas still owe them a keg.

MISCELLANY . . . Looks like an all-star crew at Liberman's in Dallas with **Jim Sinclair** joined by **Wally Morris**, **Jim Evans** and **Jim Summers** imported to make the big DD work better . . . **Bob Pastori** at Dallas Handleman's tells us about **Jimmy Edwards Rangel** making an in-store in association with Hispanic Music Distributors. Seems Rangel has been pretty great with area outlets.

20th Signs Wayne Newton



Wayne Newton has joined 20th Century-Fox Records' artist roster. Newton entertained 20th's national personnel and Los Angeles staff at his home recently, celebrating his collaboration with the label. His first lp with 20th, "Change of Heart," produced by Clayton Ivey and Terry Woodford for Wishbone, Inc., is scheduled for a mid-November release. The single off the album, "Housewife", was released on October 27. Featured at the Las Vegas celebration are, from left: Newton; Alan Livingston, president of The Entertainment Group and 20th Century-Fox Records; and Jay Stream, manager for Wayne Newton.

RECORD WORLD RETAIL REPORT

A survey of NEW product sales listed alphabetically in the nation's leading retail outlets

SALESMAKER OF THE WEEK



A SINGLE MAN
ELTON JOHN
MCA

TOP SALES

A SINGLE MAN—Elton John—MCA
WILD & CRAZY GUY—Steve Martin—WB

HANDLEMAN/NATIONAL

A SINGLE MAN—Elton John—MCA
CRUISIN'—Village People—Casablanca
ELAN—Firefall—Atlantic
52ND STREET—Billy Joel—Col
GREATEST HITS—Marshall Tucker Band—Capricorn
THE MAN—Barry White—20th Century
TIME PASSAGES—Al Stewart—Arista
TRAVOLTA FEVER—John Travolta—Midson Int'l.
WEEKEND WARRIOR—Ted Nugent—Epic
YOU HAD TO BE THERE—Jimmy Buffett—ABC

KORVETTES/NATIONAL

BROTHER TO BROTHER—Gino Vannelli—A&M
BURSTING OUT—Jethro Tull—Chrysalis
COMES A TIME—Neil Young—Reprise
CRUISIN'—Village People—Casablanca
ELAN—Firefall—Atlantic
GREATEST HITS—Steely Dan—ABC
LET'S KEEP IT THAT WAY—Anne Murray—Capitol
ROSS—Diana Ross—Motown
WAVELENGTH—Van Morrison—WB
WEEKEND WARRIOR—Ted Nugent—Epic

PICKWICK/NATIONAL

A SINGLE MAN—Elton John—MCA
CHAKA—Chaka Khan—WB
ELAN—Firefall—Atlantic
52ND STREET—Billy Joel—Col
GREATEST HITS—Commodores—Motown
INNER SECRETS—Santana—Col
WAVELENGTH—Van Morrison—WB
WEEKEND WARRIOR—Ted Nugent—Epic
WILD & CRAZY GUY—Steve Martin—WB
YOU HAD TO BE THERE—Jimmy Buffett—ABC

RECORD BAR/NATIONAL

GREATEST HITS—Commodores—Motown
GREATEST HITS—Steely Dan—ABC
HEMISPHERES—Rush—Mercury
I RESERVE THE RIGHT—Stillwater—Capricorn
MOVE IT ON OVER—George Thorogood & the Destroyers—Rounder
NICOLETTE—Nicolette Larson—WB
PAIN & PLEASURE—Dr. Hook—Capitol
PLAYIN' TO WIN—Outlaws—Arista
TNT—Tanya Tucker—MCA
TWO FOR THE SHOW—Kansas—Kirshner

SOUND UNLIMITED/NATIONAL

CITY NIGHTS—Nick Gilder—Chrysalis
CRUISIN'—Village People—Casablanca
DANGER ZONE—Player—RSO
ELAN—Firefall—Atlantic
NEXT OF KIHN—Greg Kihn—Berserkeley
ON THE EDGE—Sea Level—Capricorn
SKYNYRD'S FIRST AND . . . LAST—Lynyrd Skynyrd—MCA
THE MAN—Barry White—20th Century
TIME PASSAGES—Al Stewart—Arista
TOTO—Col

DISC-O-MAT/NEW YORK

A SINGLE MAN—Elton John—MCA
CERRONE IV: A TOUCH OF GOLD—Cotillion
CHAKA—Chaka Khan—WB
CRUISIN'—Village People—Casablanca
52ND STREET—Billy Joel—Col
KEEP ON JUMPIN'—Musique—Prelude
LIVE & MORE—Donna Summer—Casablanca
MELBA—Melba Moore—Epic
MIDNIGHT EXPRESS—Casablanca (Soundtrack)
WILD & CRAZY GUY—Steve Martin—WB

FOR THE RECORD/BALTIMORE

ALL FLY HOME—Al Jarreau—WB
CHAKA—Chaka Khan—WB
CHERYL LYNN—Col
NEW DIMENSIONS—Three Degrees—Ariola
PATRICE—Patrice Rushen—Elektra
QUARTZ—Marlin
QUAZAR—Arista
REED SEED—Grover Washington Jr.—Motown
THE MAN—Barry White—20th Century
UGLY EGO—Cameo—Chocolate City

KEMP MILL/WASH., D.C.

BOBBY CALDWELL—Clouds
FLAME—Ronnie Laws—UA
HEMISPHERES—Rush—Mercury
LIVE BOOTLEG—Aerosmith—Col
PLAYIN' TO WIN—Outlaws—Arista
STEALIN' HOME—Ian Mathews—Mushroom
TOTO—Col
TWO FOR THE SHOW—Kansas—Kirshner
UGLY EGO—Cameo—Chocolate City
WELCOME TO MY ROOM—Randy Brown—Parachute

WAXIE MAXIE/WASH., D.C.

A SINGLE MAN—Elton John—MCA
CHAKA—Chaka Khan—WB
CHANSON—Ariola
DISCO GARDENS—Shalimar—Solar
ELAN—Firefall—Atlantic
ENERGY—Painter Sisters—Planet
FEEL THE NEED—Leif Garrett—Scotti Brothers
PLAYIN' TO WIN—Outlaws—Arista
TO THE LIMIT—Joan Armatrading—A&M
WHAT YOU WAITIN' FOR—Stargard—MCA

PLATTERS/PHILADELPHIA

BEFORE THE RAIN—Lee Oskar—Elektra
CRY—John Klemmer—ABC
EL COCO—AVI
FOR THE SAKE OF LOVE—Isaac Hayes—Polydor
HEARTS OF STONE—Southside Johnny & the Asbury Jukes—Epic
HEMISPHERES—Rush—Mercury
LIVE BOOTLEG—Aerosmith—Col

STREAMLINE—Lenny White—Elektra
TAKE NO PRISONERS—Lou Reed—Arista
YOU HAD TO BE THERE—Jimmy Buffett—ABC

RADIO 437/PHILADELPHIA

BRASS CONSTRUCTION IV—UA
CRY—John Klemmer—ABC
DISCO GARDENS—Shalimar—Solar
EUROPEAN EXPRESSIONS—Larry Coryell—Navus
GET DOWN—Gene Chandler—20th Century
HUNCHBACK OF NOTRE DAME—Alec Costandinos—Casablanca
IN THE BEGINNING—Renaissance—Capitol
PLAYIN' TO WIN—Outlaws—Arista
THANK YOU FOR F.U.M.L.—Donald—Byrd—Fantasy
YOU AIN'T NO FRIEND OF MINE—Idris Muhammed—Fantasy

NATL. RECORD MART/MIDWEST

A SINGLE MAN—Elton John—MCA
BURSTING OUT—Jethro Tull—Chrysalis
COMES A TIME—Neil Young—Reprise
ELAN—Firefall—Atlantic
GREATEST HITS—Marshall Tucker Band—Capricorn
GREATEST HITS—Steely Dan—ABC
LIVE BOOTLEG—Aerosmith—Col
TWO FOR THE SHOW—Kansas—Kirshner
WEEKEND WARRIOR—Ted Nugent—Epic
WILD & CRAZY GUY—Steve Martin—WB

RECORD REVOLUTION/CLEVELAND

CHAKA—Chaka Khan—WB
DIRE STRAITS—WB
ENERGY—Painter Sisters—Planet
HEARTS OF STONE—Southside Johnny & the Asbury Jukes—Epic
HEMISPHERES—Rush—Mercury
NICOLETTE—Nicolette Larson—WB
PLAYIN' TO WIN—Outlaws—Arista
STEALIN' HOME—Ian Mathews—Mushroom
TO THE LIMIT—Joan Armatrading—A&M
TOTO—Col

ROSE RECORDS/CHICAGO

A SINGLE MAN—Elton John—MCA
BLOODY TOURISTS—10cc—Polydor
CHAKA—Chaka Khan—WB
GREATEST HITS—Marshall Tucker Band—Capricorn
GREATEST HITS—Steely Dan—ABC
LOU RAWLS LIVE—Phila. Int'l.
THE WIZ—MCA (Soundtrack)
TIME PASSAGES—Al Stewart—Arista
WEEKEND WARRIOR—Ted Nugent—Epic
WILD & CRAZY GUY—Steve Martin—WB

RADIO DOCTORS/MILWAUKEE

BLOODY TOURISTS—10cc—Polydor
COLISEUM ROCK—Starz—Capitol
HEMISPHERES—Rush—Mercury
LEGEND—Poco—ABC
MISS GLADYS KNIGHT—Buddah
ON THE EDGE—Sea Level—Capricorn
TAKE NO PRISONERS—Lou Reed—Arista
TIME PASSAGES—Al Stewart—Arista
TWO FOR THE SHOW—Kansas—Kirshner
WIZARD—Matrix—WB

LIEBERMAN/MINNEAPOLIS

A SINGLE MAN—Elton John—MCA
COMES A TIME—Neil Young—Reprise
52ND STREET—Billy Joel—Col
HEAT IN THE STREET—Pat Travers Band—Polydor

INNER SECRETS—Santana—Col
TIME PASSAGES—Al Stewart—Arista
TNT—Tanya Tucker—MCA
TO THE LIMIT—Joan Armatrading—A&M
TWIN SONS—Dan Fogelberg & Tim Weisberg—Full Moon
WILD & CRAZY GUY—Steve Martin—WB

DISCOUNT RECORDS/ST. LOUIS

ALL FLY HOME—Al Jarreau—WB
CHAKA—Chaka Khan—WB
FEEL THE NEED—Leif Garrett—Scotti Brothers
FOR THE SAKE OF LOVE—Isaac Hayes—Polydor
HEMISPHERES—Rush—Mercury
I RESERVE THE RIGHT—Stillwater—Capricorn
NEXT OF KIHN—Greg Kihn—Berserkeley
OH BROTHER—Larry Gatlin—Monument
STEALIN' HOME—Ian Mathews—Mushroom
TNT—Tanya Tucker—MCA

SPEC'S/FLORIDA

BRASS CONSTRUCTION IV—UA
CERRONE IV: A TOUCH OF GOLD—Cotillion
DREAM—Captain & Tennille—A&M
FEEL THE NEED—Leif Garrett—Scotti Brothers
GREATEST HITS—Steely Dan—ABC
LIVE BOOTLEG—Aerosmith—Col
RIO DE JANIERO—Gary Criss—Salsoul
SWITCH—Motown
THAN YOU FOR F. U. M. L.—Donald Byrd—Elektra
TWO FOR THE SHOW—Kansas—Kirshner

MUSHROOM/NEW ORLEANS

A SINGLE MAN—Elton John—MCA
CHAKA—Chaka Khan—WB
COMES A TIME—Neil Young—Reprise
INNER SECRETS—Santana—Col
MONEY TALKS—Bar Kays—Stax
NEVELL BROTHERS—Capitol
NEXT OF KIHN—Greg Kihn Band—Berserkeley
NO SMOKE WITHOUT FIRE—Wishbone Ash—MCA
WAVELENGTH—Van Morrison—WB
WILD & CRAZY GUY—Steve Martin—WB

TAPE CITY/NEW ORLEANS

ALICIA BRIDGES—Polydor
CERRONE IV: A TOUCH OF GOLD—Cotillion
COMES A TIME—Neil Young—Reprise
CRUISIN'—Village People—Casablanca
52ND STREET—Billy Joel—Col
INNER SECRETS—Santana—Col
SWITCH—Motown
THE MAN—Barry White—20th Century
TIME PASSAGES—Al Stewart—Arista
WILD & CRAZY GUY—Steve Martin—WB

DAVEY'S LOCKER/SOUTH

BLOODY TOURISTS—10cc—Polydor
CRUISIN'—Village People—Casablanca
52ND STREET—Billy Joel—Col
HEAT IN THE STREET—Pat Travers Band—Polydor
INNER SECRETS—Santana—Col
LIVE & MORE—Donna Summer—Casablanca
NO SMOKE WITHOUT FIRE—Wishbone Ash—MCA
ON THE EDGE—Sea Level—Capricorn
WILD & CRAZY GUY—Steve Martin—WB
YOU HAD TO BE THERE—Jimmy Buffett—ABC

INDEPENDENT RECORDS/COLORADO

ACE FREHLEY—Casablanca
COMES A TIME—Neil Young—Reprise
GREATEST HITS—Commodores—Motown
GREATEST HITS—Steely Dan—ABC
NEW DIMENSIONS—Three Degrees—Ariola
PAUL STANLEY—Casablanca
RED HOT & BLUE—Richard T. Barr—RCA
STAGE—David Bowie—RCA
WEEKEND WARRIOR—Ted Nugent—Epic
YOU HAD TO BE THERE—Jimmy Buffett—ABC

SOUND WAREHOUSE/COLORADO SPRINGS

BLOODY TOURISTS—10cc—Polydor
BRASS CONSTRUCTION IV—UA
DANGER ZONE—Player—RSO
LIVE BOOTLEG—Aerosmith—Col
LIVE & MORE—Donna Summer—Casablanca
TOTO—Col
TWO FOR THE SHOW—Kansas—Kirshner
WEEKEND WARRIOR—Ted Nugent—Epic
WHAT YOU WAITIN' FOR—Stargard—MCA
YOU HAD TO BE THERE—Jimmy Buffett—ABC

WORLD RECORD & TAPE/ARIZONA

A SINGLE MAN—Elton John—MCA
COMES A TIME—Neil Young—Reprise
DOUBLE VISION—Foreigner—Atlantic
ELAN—Firefall—Atlantic
52ND STREET—Billy Joel—Col
GREATEST HITS—Marshall Tucker Band—Capricorn
HOT STREETS—Chicago—Col
I'VE ALWAYS BEEN CRAZY—Waylon Jennings—RCA
TIME PASSAGES—Al Stewart—Arista
WILD & CRAZY GUY—Steve Martin—WB

EUCALYPTUS RECORDS/WEST & NORTHWEST

A SINGLE MAN—Elton John—MCA
BURSTING OUT—Jethro Tull—Chrysalis
COMES A TIME—Neil Young—Reprise
GREATEST HITS—Marshall Tucker Band—Capricorn
GREATEST HITS—Steely Dan—ABC
LIVE BOOTLEG—Aerosmith—Col
THE WIZ—MCA (Soundtrack)
TO THE LIMIT—Joan Armatrading—A&M
WILD & CRAZY GUY—Steve Martin—WB
YOU HAD TO BE THERE—Jimmy Buffett—ABC

EVERYBODY'S RECORDS/NORTHWEST

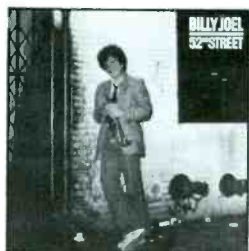
A SINGLE MAN—Elton John—MCA
ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
INNER SECRETS—Santana—Col
LIVE & MORE—Donna Summer—Casablanca
LIVE BOOTLEG—Aerosmith—Col
MOVE IT ON OVER—George Thorogood & the Destroyers—Rounder
TO THE LIMIT—Joan Armatrading—A&M
WAVELENGTH—Van Morrison—WB
WEEKEND WARRIOR—Ted Nugent—Epic
YOU HAD TO BE THERE—Jimmy Buffett—ABC

RECORD WORLD ALBUM CHART

PRICE CODE: F — 6.98 G — 7.98 H — 8.98 I — 9.98 J — 11.98 K — 12.98 L — 13.98

TITLE, ARTIST, Label, Number, (Distributing Label)

NOV. 18 NOV. 11



WKS. ON CHART

1	1	52ND STREET BILLY JOEL Columbia FC 35609 (2nd Week)	4	H
2	6	LIVE AND MORE DONNA SUMMER/Casablanca NBLP 7119	9	K
3	2	LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155	7	G
4	3	GREASE (ORIGINAL SOUNDTRACK) RSO RS 2 4002	28	K
5	10	A WILD AND CRAZY GUY STEVE MARTIN/Warner Bros. HS 3238	3	H
6	4	DOUBLE VISION FOREIGNER/Atlantic SD 19999	20	G
7	7	SOME GIRLS ROLLING STONES/Rolling Stones COC 39108 (Atl)	22	G
8	5	DON'T LOOK BACK BOSTON/Epic FE 35050	12	H
9	9	ONE NATION UNDER A GROOVE FUNKADELIC/Warner Bros. BSK 3209	8	G
10	8	PIECES OF EIGHT STYX/A&M SP 4724	8	G
11	11	WHO ARE YOU THE WHO/MCA 3050	11	G
12	12	HOT STREETS CHICAGO/Columbia FC 35512	6	H
13	13	TWIN SONS OF DIFFERENT MOTHERS DAN FOGELBERG & TIM WEISBERG/Full Moon JE 35339 (CBS)	11	G
14	24	WEEKEND WARRIORS TED NUGENT/Epic FE 35551	3	H
15	14	DOG & BUTTERFLY HEART Portrait FR 35555	8	H
16	22	COMES A TIME NEIL YOUNG/Reprise MSK 2266 (WB)	5	G
17	18	TIME PASSAGES AL STEWART/Arista AB 4190	8	G
18	21	BROTHER TO BROTHER GINO VANNELLI/A&M SP 4722	8	G
19	19	THE STRANGER BILLY JOEL/Columbia JC 34987	60	G
20	29	A SINGLE MAN ELTON JOHN/MCA 3065	3	G
21	16	NIGHTWATCH KENNY LOGGINS/Columbia JC 35387	18	G
22	32	THE MAN BARRY WHITE/20th Century Fox T 571	6	G
23	27	CHAKA CHAKA KHAN/Warner Bros. BSK 3245	3	G
24	23	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974	49	G
25	17	IS IT STILL GOOD TO YA ASHFORD & SIMPSON/Warner Bros. BSK 3219	11	G
26	26	STRIKES AGAIN ROSE ROYCE/Whitfield WHK 3277 (WB)	11	G
27	28	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	8	G
28	31	ELAN FIREFALL/Atlantic SD 19183	3	G
29	15	TORMATO YES/Atlantic SD 19202	6	G
30	33	CRUISIN' VILLAGE PEOPLE/Casablanca NBLP 7118	5	G
31	20	SGT. PEPPER'S LONELY HEARTS CLUB BAND (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS 2 4100	16	X
32	30	MIXED EMOTIONS EXILE/Warner/Curb BSK 3205	13	G
33	36	JETHRO TULL LIVE BURSTING OUT /Chrysalis CH2 1201	5	J
34	25	STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698	26	G
35	40	REED SEED GROVER WASHINGTON, JR./Motown M7 910R1	7	G
36	35	WORLDS AWAY PABLO CRUISE/A&M SP 4697	23	G
37	34	BISH STEPHEN BISHOP/ABC AA 1082	9	G
38	37	CHILDREN OF SANCHEZ CHUCK MANGIONE/A&M SP 6700	9	K
39	39	SWITCH Gordy G7 980R1 (Motown)	11	G
40	41	STEP II SYLVESTER/Fantasy F 9556	15	G
41	38	SLEEPER CATCHER LITTLE RIVER BAND/Harvest SW 11783 (Capitol)	22	G
42	47	GENE SIMMONS /Casablanca NBLP 7120	7	G
43	43	SOME ENCHANTED EVENING BLUE OYSTER CULT/Columbia JC 35563	8	G
44	52	INNER SECRETS SANTANA/Columbia FC 35600	4	H
45	46	DANGER ZONE PLAYER/RSO RS 1 3036	9	G
46	44	I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS/RCA AFL1 2979	6	G
47	49	CITY NIGHTS NICK GILDER/Chrysalis CHR 1202	8	G
48	45	NATURAL HIGH COMMODORES/Motown M7 902R1	26	G
49	53	THE CARS /Elektra 6E 135	16	G
50	48	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001	48	K

CHARTMAKER OF THE WEEK

51 — LIVE BOOTLEG
AEROSMITH
Columbia PC2 35564



52	61	WAVELENGTH VAN MORRISON/Warner Bros. BSK 3212	6	G
53	56	LIFE BEYOND L.A. AMBROSIA/Warner Bros. BSK 3135	12	G
54	58	ACE FREHLEY /Casablanca NBLP 7121	7	G
55	59	PAUL STANLEY /Casablanca NBLP 7123	7	G
56	62	CHANSON /Ariola SW 50039	5	G
57	57	ALONG THE RED LEDGE DARYL HALL & JOHN OATES/RCA AFL1 2804	10	G
58	54	BETTY WRIGHT LIVE /Alston 4408 (TK)	17	G
59	60	MR. GONE WEATHER REPORT/ARC/Columbia JC 35358	6	G
60	55	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113	47	G
61	63	PETER CRISS /Casablanca NBLP 7122	7	G
62	66	STAGE DAVID BOWIE/RCA CPL2 2913	5	J
63	72	FLAME RONNIE LAWS/United Artists UA LA 881 H	2	G
64	65	SECRETS GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189	8	G
65	64	THE WIZ (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/MCA 2 14000	7	X
66	42	SKYNYRD'S FIRST AND . . . LAST LYNRYD SKYNYRD/MCA 3047	9	G
67	73	KEEP ON JUMPIN' MUSIQUE/Prelude PRL 12158	5	G
68	76	ALL FLY HOME AL JARREAU/Warner Bros. BSK 3229	4	G
69	77	BLOODY TOURISTS 10cc/Polydor PD 1 6161	4	G
70	—	TWO FOR THE SHOW KANSAS/Kirshner PZ2 35660 (CBS)	1	K
71	71	SUMMERTIME GROOVE BOHANNON/Mercury SRM 1 3728	6	G
72	75	CHANGE OF HEART ERIC CARMEN/Arista AB 4184	3	G
73	50	CITY TO CITY GERRY RAFFERTY/United Artists UA LA 840 G	28	G
74	67	A TASTE OF HONEY /Capitol ST 11754	23	G
75	82	GREATEST HITS THE MARSHALL TUCKER BAND/Capricorn CPN 0124	3	G
76	81	ROSS DIANA ROSS/Motown M7 907R1	4	G
77	79	MOTHER FACTOR MOTHER'S FINEST/Epic JE 35546	7	G
78	100	GREATEST HITS STEELY DAN/ABC AK 1107/2	2	J
79	68	TOGETHERNESS LTD/A&M SP 4705	22	G
80	88	QUAZAR /Arista AB 4187	3	G
81	70	GET OFF FOXY/Dash 3005 (TK)	14	F
82	51	LIFE IS A SONG WORTH SINGING TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)	23	G
83	74	DARKNESS ON THE EDGE OF TOWN BRUCE SPRINGSTEEN/Columbia JC 35318	23	G
84	89	SHADOW DANCING ANDY GIBB/RSO RS 1 3034	23	G
85	99	TOTO /Columbia JC 35317	2	G
86	80	BLAM!! BROTHERS JOHNSON/A&M SP 4724	8	G
87	96	MORE SONGS ABOUT BUILDINGS AND FOOD TALKING HEADS/Sire SRK 6058 (WB)	2	G
88	69	TAKE IT ON UP POCKETS/Columbia JC 35384	8	G
89	83	COSMIC MESSENGER JEAN-LUC PONTY/Atlantic SD 19189	11	G
90	78	LUXURY YOU CAN AFFORD JOE COCKER/Asylum 6E 145	10	G
91	95	MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096	31	G
92	102	NEVER SAY DIE BLACK SABBATH/Warner Bros. BSK 3186	1	G
93	104	FOR THE SAKE OF LOVE ISAAC HAYES/Polydor PD 1 6164	1	G
94	94	WAR OF THE WORLDS VARIOUS ARTISTS/Columbia JC 35290	4	G
95	—	HEMISPHERES RUSH/Mercury SRM 1 3743	1	G
96	85	VAN HALEN /Warner Bros. BSK 3075	38	G
97	97	PARALLEL LINES BLONDIE/Chrysalis CHR 1192	5	G
98	101	NEXT OF KIHN GREG KIHN/Beserkley JBZ 0056 (Janus)	1	G
99	109	FUNK OR WALK THE BRIDES OF FUNKENSTEIN/Atlantic SD 19201	1	G
100	110	HEAT IN THE STREET THE PAT TRAVERS BAND/Polydor PD 1 6170	1	G

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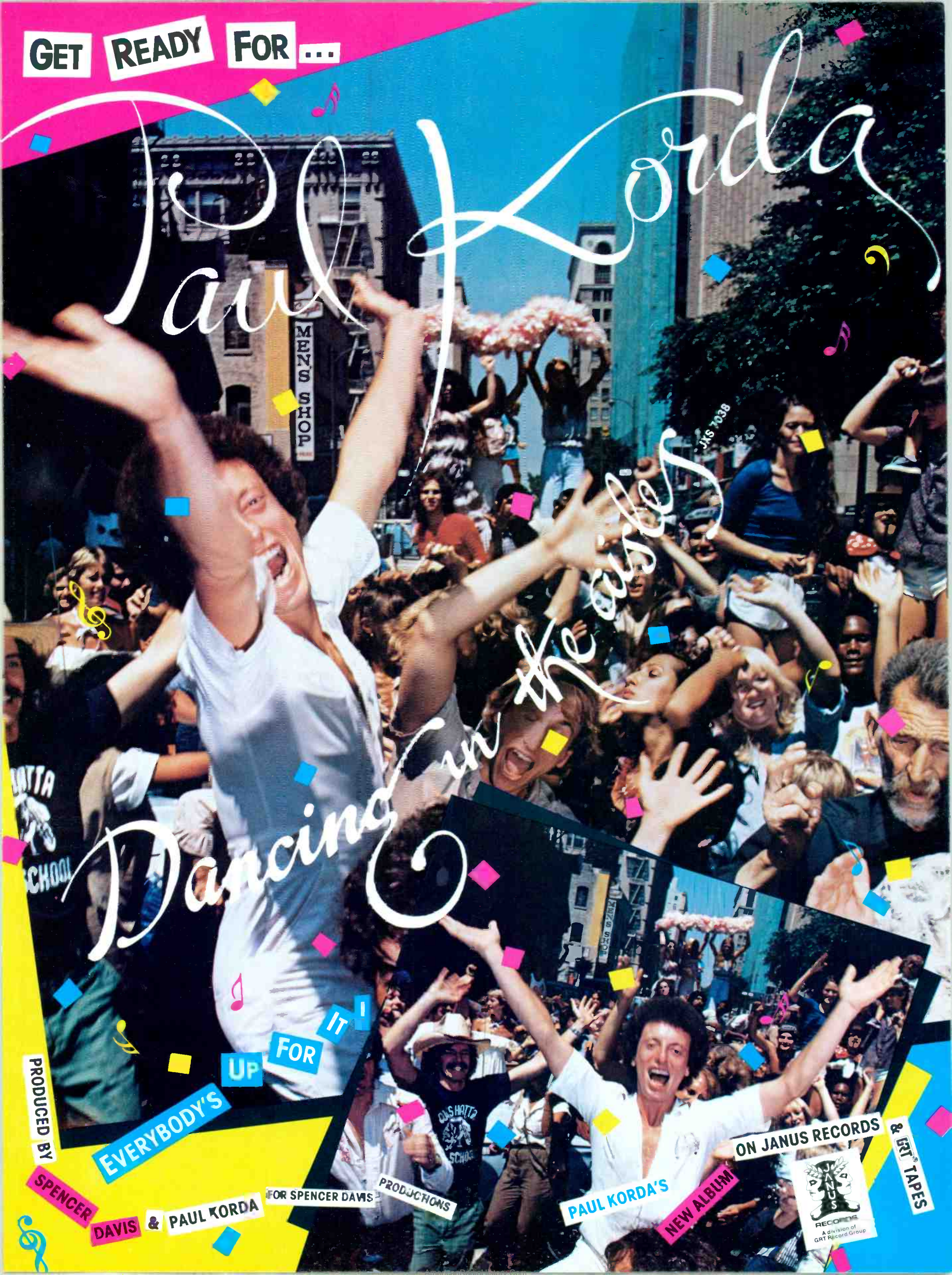
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WISHBONE ASH/MCA 3060
- 154 TNT TANYA TUCKER/MCA 3066
- 155 QUARTZ/Marlin 2216 (TK)
- 156 FEEL THE NEED LEIF GARRETT/
Scotti Bros. SB 7100 (Atl)
- 157 JAMES WALSH GYPSY BAND/
RCA AFL1 2914
- 158 JANIS IAN/Columbia JC 35325
- 159 ANYWAY YOU WANT IT DEBORAH
WASHINGTON/Ariola SW 50040
- 160 ALICIA BRIDGES/Polydor PD 1 6158
- 161 THANK YOU . . . FOR F.U.M.L.
(FUNKING UP MY LIFE) DONALD
BYRD/Elektra 6E 144
- 162 GOOD THANG FAZE-O/She SH 741
(Atl)
- 163 LIVE SKY CRACK THE SKY/Lifesong
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- 164 FOREIGNER/Atlantic SD 19109
- 165 THE BEST OF CHUCK MANGIONE/
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- 166 YOU'RE GONNA GET IT TOM PETTY
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DA 52029 (ABC)
- 167 BLUE VALENTINE TOM WAITS/
Asylum 6E 162
- 168 SOFT SPACE THE JEFF LORBER
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- 169 INTIMATE STRANGERS TOM SCOTT/
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- 170 MASQUES BRAND X/Passport
PB 9829 (Arista)
- 171 HOT BUTTERFLY BIONIC BOOGIE/
Polydor PD 1 6162
- 172 ENERGY POINTER SISTERS/Planet
P 1 (Elektra/Asylum)
- 173 LES McCANN THE MAN/A&M
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- 174 SIMPLICITY OF EXPRESSION—DEPTH
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- 175 LIVE AT THE PALAIS MICHAEL
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- 176 DISCO GARDENS SHALAMAR/Solar
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- 177 OTHER PEOPLE'S ROOMS THE MARK-
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- 178 GET DOWN GENE CHANDLER/
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- 179 NEW DIMENSIONS THE THREE
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- 180 CHERYL LYNN/Columbia JC 35486
- 181 WELCOME TO MY ROOM RANDY
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- 182 ROAD TO RUIN RAMONES/Sire
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- 183 CRY JOHN KLEMMER/ABC AA 1106
- 184 NOTHING SAYS I LOVE YOU LIKE I
LOVE YOU JERRY BUTLER/Phila.
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- 185 I RESERVE THE RIGHT STILLWATER/
Capricorn CPN 0210
- 186 JOURNEY TO ADDIS THIRD WORLD/
Island ILPS 9554 (WB)
- 187 THE BEST OF KEITH JARRETT/
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- 188 DREAM CAPTAIN & TENNILLE/
A&M SP 4707
- 189 TRACKS ON WAX 4 DAVE
EDMUNDS/Swan Song SS 8505
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- 190 I'M A MAN MACHO/Prelude
PRL 12160
- 191 TRAVOLTA FEVER JOHN TRAVOLTA/
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- 192 LEGEND POCO/ABC AA 1099
- 193 RED HOT & BLUE RICHARD T. BEAR/
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- 194 SINCE BEFORE OUR TIME OSIRIS/
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- 195 PHOTO-FINISH RORY GALLAGHER/
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- 196 MIDNIGHT EXPRESS (ORIGINAL
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- 197 WET DREAM RICHARD WRIGHT/
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- 198 STUDIO TAN FRANK ZAPPA/DiscReet
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| 102 | 113 | GOODY GOODY/Atlantic SD 19197 | |
| 103 | 103 | THE WIZARD OF OZ MECO/Millennium MNLP 8009
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| 104 | 105 | GIANT JOHNNY GUITAR WATSON/DJM 19 (Mercury) | |
| 105 | 123 | WHAT YOU WAITIN' FOR STARGARD/MCA 3064 | |
| 106 | 116 | ON THE EDGE SEA LEVEL/Capricorn CPN 0212 | |
| 107 | 84 | AJA STEELY DAN/ABC AA 1006 | |
| 108 | 119 | UGLY EGO CAMEO/Chocolate City CCLP 2006 (Casablanca) | |
| 109 | — | YOU HAD TO BE THERE JIMMY BUFFETT/ABC AK 1008/2 | |
| 110 | 86 | LEO SAYER/Warner Bros. BSK 3200 | |
| 111 | 121 | ELVIS: A CANADIAN TRIBUTE ELVIS PRESLEY/RCA KKL1 7065 | |
| 112 | 98 | RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010 | |
| 113 | 107 | PYRAMID ALAN PARSONS PROJECT/Arista AB 4180 | |
| 114 | — | PLAYIN' TO WIN OUTLAWS/Arista AB 4205 | |
| 115 | 125 | JORGE SANTANA/Tomato Tom 7020 | |
| 116 | 87 | FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658 | |
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| 118 | 120 | STRANGERS IN THE WIND BAY CITY ROLLERS/Arista AB 4194 | |
| 119 | 130 | Q: ARE WE NOT MEN? A: WE ARE DEVO DEVO/Warner Bros.
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| 120 | 134 | TO THE LIMIT JOAN ARMATRADING/A&M SP 4732 | |
| 121 | 124 | PAT METHENY GROUP/ECM 1 1114 (WB) | |
| 122 | 118 | SONGBIRD BARBRA STREISAND/Columbia JC 35375 | |
| 123 | 129 | GOIN' COCONUTS DONNY & MARIE/Polydor PD 1 0798 | |
| 124 | 128 | MOLLY HATCHET/Epic JE 35347 | |
| 125 | 135 | HEARTS OF STONE SOUTHSIDE JOHNNY & THE ASBURY JUKES/
Epic JE 35488 | |
| 126 | — | GREATEST HITS COMMODORES/Motown M7 912R1 | |
| 127 | 139 | BRASS CONSTRUCTION IV/United Artists UA LA 916 H | |
| 128 | 138 | LOU RAWLS LIVE/Phila. Intl. PZ2 35517 (CBS) | |
| 129 | 126 | BOSTON/Epic JE 34188 | |
| 130 | 131 | LEVON HELM/ABC AA 1089 | |
| 131 | 114 | THE GRAND ILLUSION STYX/A&M SP 4637 | |
| 132 | 91 | BEFORE THE RAIN LEE OSKAR/Elektra 6E 150 | |
| 133 | 92 | COME GET IT RICK JAMES STONE CITY BAND/Gordy G7
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| 135 | 137 | SESAME STREET FEVER VARIOUS ARTISTS/Sesame Street CTW
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| 136 | 136 | CARNIVAL MAYNARD FERGUSON/Columbia JC 35480 | |
| 137 | — | THE GOLDEN TOUCH CERRONE/Cotillion SD 5208 (Atl) | |
| 138 | 132 | EVEN NOW BARRY MANILOW/Arista AB 4164 | |
| 139 | 145 | MONEY TALKS THE BAR-KAYS/Stax STX 4106 (Fantasy) | |
| 140 | 144 | THOROUGHFARE GAP STEPHEN STILLS/Columbia JC 35380 | |
| 141 | — | OCTAVE MOODY BLUES/London PS 708 | |
| 142 | 150 | MELBA MELBA MOORE/Epic JE 35507 | |
| 143 | — | NICOLETTE NICOLETTE LARSON/Warner Bros. BSK 3243 | |
| 144 | 146 | THE BEST OF JOE WALSH/ABC AA 1083 | |
| 145 | 148 | AGAINST THE GRAIN PHOEBE SNOW/Columbia JC 35456 | |
| 146 | 106 | UNDER WRAPS SHAUN CASSIDY/Warner/Curb BSK 3222 | |
| 147 | — | MOVE IT ON OVER GEORGE THOROGOOD & THE DESTROYERS/
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| 148 | 111 | ANIMAL HOUSE (ORIGINAL SOUNDTRACK)/VARIOUS
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| 149 | 108 | ROBERTA FLACK/Atlantic SD 19186 | |
| 150 | 112 | LEGACY RAMSEY LEWIS/Columbia JC 35483 | |

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ ASSORTED WEIRDNESS: Reggie Knighton, who claims that his goal is to have a career as a police officer to complement his rock star aspirations, certainly made a step in the right direction last week in Texas: when his band's equipment van was hit by an errant milk truck—resulting in a black eye for guitarist Brian Ray—Knighton and the Highway Patrol officers who showed up to help hit it off so well that the cops ended up giving Reggie and crew an escort to the nearest luncheonette and buying them a meal. Nice work if you can get it . . . Janis Ian and her new band were victimized by a bomb scare at their recent Avery Fisher Hall gig in New York; turns out it was nothing serious, and the show continued as planned . . . Talk about assorted weirdness, that's just what ASCAP film composer Leonard Rosenman used to put together his soundtrack for "The Lord of the Rings." Instruments included—and this is the truth—krummhorns, Balinese chimes, nipple gongs (form your own conclusions), a Tibetan hunting horn, various rams horns, a "beam" (which, according to Rosenman, makes "the lowest possible sound imaginable") and the ever-popular rebec, a small medieval violin. All you berimbau, sackbutt, shakuhachi, oud and theremin players will just have to wait 'til next time, we suppose.

PEOPLE NEWS: Attendees at the Fiorucci party last week included Bobby Lyle, Eloise Laws and Casablanca's Patti Brooks, Love and Kisses, Vernon Burch and Paul Jabara . . . Sea Level recently taped their first-ever appearance on national TV for "The Midnight Special," due to air November 17. Group members Chuck Leavell, Randall Bramblett and Joe English will also join show hosts the Atlanta Rhythm Section for a jam . . . Singer Tret Fure is gigging at the Troubadour November 19, hoping to sell her new album . . . Congrats to Far-Out Prods. chief engineer Chris Huston and wife Taran on the October 10 birth of their son Jesse Michael . . . Ella Fitzgerald touring Australia—Sidney, Perth, Brisbane and Adelaide—for 2½ weeks starting November 26.

RECORD NEWS: Emerson, Lake and Palmer's first album in some time, recorded in the Bahamas, will be called "Love Beach," containing such tracks as "Prologue/Education of a Gentleman," "Taste of My Love," "Canario," "Letters From The Front" and "Honorable Mention (March)." It will be on Atlantic . . . Former Beau Brummel Sal Valentino is the one responsible for bringing a young sister named Rickie Lee Jones to the attention of Warner Bros. producer Ted Templeman (who produced the Brummels), resulting in a contract for Jones, who recently contributed one song to Lowell George's forthcoming solo lp. Her first album will be produced by Lenny Waronker and Russ Titelman . . . In a very unusual move, San Francisco-based label Ralph Records (a very unusual label) has announced that they are recalling all copies of a defective pressing of The Residents' (a very, very, unusual band) "Not Available" album. All defectives should be returned by January 1 to Ralph at 444 Grove St., S.F. 94102 . . . At Cherokee in LA: Rod Stewart, doing overdubs and mixes for "Blondes Have More Fun"; Neil Diamond, with Bob Gaudio producing; Bill Quateman, Dee Robb producing and Joe Robb engineering; and Gary Wright, John Haeny producing . . . At Secret Sound in NY: Vicki Sue Robinson, produced by T-Life.

OUR BALLOTS MEAN BUSINESS—With Mike Curb's new-found elective clout mere hours old, governmental apocrypha was already making the rounds, starting with the questionable report that Curb's staff had already pencilled in a fixed Thursday afternoon commitment for his upcoming Sacramento tenure—in order to listen to tapes.

THOMPSON TALKS—We were heartened enough when we got news Richard and Linda Thompson had completed their first album in nearly three years (RW, Sept. 9) that we didn't overplay our hand with bold predictions, although co-producer John Wood and manager Joe Lustig had both talked of the prospect of a British tour, as well as hopes for more rapid commercial acceptance in the Thompsons' native England.

Now there's even more encouraging evidence. The new single cover of Richard's "I Want To See The Bright Lights Tonight" by Julie Covington is apparently gaining new friends for Thompson's extraordinary songwriting; meanwhile, the Thompsons' own "First Light" album (on Chrysalis) is already generating the usual round of raves there.

As for Richard Thompson, the guitarist, songwriter and arranger who shapes their albums, he undermined his sometimes hermetic reputation by proving altogether open and surprisingly offhand about these developments during a recent phone call. Thompson verified that the choice of an American rhythm section (including Willie Weeks and Andy Newmark), a larger studio budget, and his own determina-

(Continued on page 61)

Fortune to WB



Fortune, a new trio, has recently been signed to an exclusive Warner Bros. Records contract. The group was at the Warners home office in Burbank last week to discuss the releases. Included were (from left): Warner Bros. board chairman and president Mo Ostin, Maureen Thornton, Coleen and Richard Fortune. Coleen and Maureen are identical twin sisters. Richard and Coleen are husband and wife; Richard and Maureen are brother-in-law and sister-in-law.

Cover Story:

Bros. Johnson Breaking New Ground

■ With three platinum albums, three gold singles, and a Grammy under their belts, the three-year tenure of The Brothers Johnson at A&M Records reads like the classic music business success story.

Riding a Wave

The two brothers, George and Louis, had exited Billy Preston's Band and were doing sessions and submitting tapes to record companies when called to play on the Quincy Jones "Mellow Madness" album. That meeting landed them on A&M Records overnight, and the first product of that contract, "Look Out For #1," was certified gold within seventy-seven days of its release, and platinum within four months. Although the album spawned two gold singles, "I'll Be Good To You" and "Get The Funk Out Ma Face," the release of the singles followed that of the album, making The Brothers Johnson the first black act to achieve platinum status without the benefit of a pre-release single.

The second album from George

and Louis, entitled "Right On Time," sold double platinum, produced the gold single "Strawberry Letter 23," and won the Grammy for "Best Instrumental Performance" of 1977 for their tribute to Quincy Jones, "Q."

The Brothers are presently riding the wave of their third platinum album "Blam!," their current single "Ain't We Funkin' Now" and their first headline tour of the U.S., during which they enjoyed sold-out performances at Madison Square Garden, Atlanta's Omni and L.A.'s Greek Theatre.

Presently, The Brothers are breaking new ground again, being the first black act to release a "Pic-Disc" ("Blam!").

Sire, Russell Pact

■ NEW YORK — Seymour Stein, managing director of Sire Records, has announced the signing of a production agreement with composer / arranger / producer Arthur Russell.

Marks the Spot



Passport Records' Brand X arrived with the goblins on All Hallow's Eve to play New York City's Bottom Line, and took the opportunity to visit WNEW-FM and talk with the station's program director and afternoon air personality Scott Muni about their latest lp, "Masques." Pictured from left are Percy Jones, Brand X; Morris Pert, Brand X; John Goodsall, Brand X; Scott Muni, WNEW-FM; Lenny Scaffidi, associate director, northeast album promotion, Arista Records.

CLASSICAL RETAIL REPORT

NOVEMBER 18, 1978
CLASSIC OF THE WEEK



**VIVALDI
FOUR SEASONS**
STERN
Columbia

BEST SELLERS OF THE WEEK*

BRAVO PAVAROTTI—London
PUCCHINI: MADAMA BUTTERFLY—
Scotto, Domingo, Maazel—Columbia
**RACHMANINOFF: PIANO CONCERTO
NO. 3**—Horowitz, Ormandy—RCA
THOMAS: MIGNON—Horne, Vanzo,
De Almeida—Columbia
VERDI: NABUCCO—Scotto,
Manuguerra, Ghiaurov, Muti—
Angel
VERDI: OTELLO—Price, M.,
Cossutta, Solti—London
VIVALDI: FOUR SEASONS—Stern—
Columbia

SAM GOODY/EAST COAST

MAHLER: SYMPHONY NO. 6—Karajan
—DG
BRAVO PAVAROTTI—London
**LUCIANO PAVAROTTI: HITS FROM
LINCOLN CENTER**—London
PUCCHINI: MADAMA BUTTERFLY—
Columbia
**RACHMANINOFF: PIANO CONCERTO
NO. 3**—RCA
STRAUSS: SALOME—Behrens, Karajan
—Angel
THOMAS: MIGNON—Columbia
VERDI: NABUCCO—Angel
VERDI: OTELLO—Scotto, Domingo,
Levine—RCA
VERDI: OTELLO—London

CUTLER'S/NEW HAVEN

BEETHOVEN: FIDELIO—Janowitz, Kollo,
Bernstein—DG
BEETHOVEN: LATE SONATAS—Pollini—DG
**BOLLING: SUITE FOR VIOLIN AND JAZZ
PIANO**—Zukerman, Bolling—Columbia
GRIEG, SCHUMAN: PIANO CONCERTOS
—Gutierrez, Tennstedt—Angel
HANDEL: ACIS AND GALATEA—DG
PUCCHINI: MADAMA BUTTERFLY—
Columbia
PUCCHINI: TURANDOT—Angel
STRAUSS: DON QUIXOTE—Haitink—
Philips
THE ART OF EDUARD VAN BEINUM—
Philips
VIVALDI: TITO MANLIO—Negri—Philips

KING KAROL/NEW YORK

MARIA CALLAS: THE LEGEND—Angel
HANDEL: WATER MUSIC—Harnoncourt—
Telefunken

**LUCIANO PAVAROTTI: HITS FROM
LINCOLN CENTER**—London
PUCCHINI: MADAMA BUTTERFLY—
Columbia
PUCCHINI: LA FANCIULLA DEL WEST—
Neblett, Domingo, Mehta—DG
PUCCHINI: TURANDOT—Angel
THOMAS: MIGNON—Columbia
VERDI: NABUCCO—Angel
VERDI: OTELLO—London
VIVALDI: FOUR SEASONS—Columbia

DISCOUNT RECORDS/ WASHINGTON, D.C.

BOYCE: COMPLETE SYMPHONIES—
Marriner—Argo
**BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO**—Rampal, Bolling—Columbia
HANDEL: WATER MUSIC—Harnoncourt—
Telefunken
MAHLER SYMPHONY NO. 1—Tennstedt—
Angel
MAHLER: SYMPHONY NO. 5—Levine—
RCA
REICH: MUSIC FOR 18 MUSICIANS—
ECM
PACHELBEL: KANON—Paillard—RCA
VERDI: NABUCCO—Angel
VAUGHAN-WILLIAMS: LARK ASCENDING
—Marriner—Argo
VIVALDI: FOUR SEASONS—Columbia

ROSE DISCOUNT/

BEETHOVEN: FIDELIO—Janowitz, Kolo,
Bernstein—DG
BEETHOVEN: MISSA SOLEMNIS—Davis
—Philips
MAHLER: SYMPHONY NO. 6—Karajan
—DG
BRAVO PAVAROTTI—London
PUCCHINI: MADAMA BUTTERFLY—
Columbia
PUCCHINI: TURANDOT—Angel
VERDI: NABUCCO—Angel
VERDI: OTELLO—Scotto, Domingo,
Levine—RCA
VERDI: OTELLO—London
VIVALDI: FOUR SEASONS—Columbia

TOWER RECORDS/ SAN FRANCISCO

BACH: CANTATAS, VOL. XXI—
Harnoncourt—Telefunken
BEETHOVEN: FIDELIO—Janowitz, Kolo,
Bernstein—DG
BEETHOVEN: MISSA SOLEMNIS—Davis
—Philips
MAHLER: SYMPHONY NO. 1—Tennstedt
—Angel
BRAVO PAVAROTTI—London
PUCCHINI: TURANDOT—Angel
RIMSKY-KORSAKOV: SCHEHEREZADE—
Ozawa—DG
SUPPE: OVERTURES—Marriner—Philips
VERDI: OTELLO—Scotto, Domingo,
Levine—RCA
VIVALDI: FOUR SEASONS—Columbia

*The Best Sellers of the Week were determined from the stores listed above and from Korvettes/East Coast, Record World/TSS/New York, Sound Warehouse/Dallas, Cactus Records/Houston, Record & Tape Collectors/Baltimore, Specs/Miami, Vogue Records/Los Angeles, Odyssey Records/San Francisco and Radio Doctors/Milwaukee.

An Otello Worthy of Its Name

By SPEIGHT JENKINS

NEW YORK — Recording an opera of the stature of Verdi's *Otello* demands the very best, and RCA has presented the public with a considerable package: its new recording has a great conductor, an introduction to the tenor who might well be the *Otello* of the next few years and splendid performances from the other principals and secondary singers.

Placido Domingo's decision to sing *Otello* several years ago was met by much criticism. Many felt the heroic requirements of the role were sure to cause the Spanish tenor to lose his voice, but Domingo maintained that he studied and sang the role carefully and that his voice felt fresher when he finished *Otello* than it did when he sang some lighter roles that were once ideal for him. This fall he sang the role for the first time in the United States, when he opened the San Francisco Opera. Next September will find him at Lincoln Center, open-

ing the Metropolitan with his *Moor*.

On the basis of the new RCA recording, Domingo's *Otello* is the most important interpretation of the role to appear in many years. Thoroughly Italianate, he has the musical taste and finesse to follow Verdi's markings scrupulously, and to search out many layers of meanings in Boito's text. From the glory of his opening
(Continued on page 76)

Classical Retail Tips

One of the keyboard's most elusive myths is Arturo Benedetti Michelangeli. Often he is announced for a New York recital—the last time was the spring of 1978 — and then about six months before he cancels the engagement. It has been more than a few years since he has been here, but he still has many fans who
(Continued on page 76)

“[Renata Scotto is]...
one of the most
memorable Butterflies
in the opera's illustrious history.”

—Robert Jacobson, *Opera News*



M3 35181

The finest artists and quality
are on Columbia Masterworks

RECORD WORLD SINGLE PICKS

ROBERT PALMER—Island 8696
(WB)



YOU'RE GONNA GET WHAT'S COMING (prod. by Robert Palmer) (writer: Palmer) (Ackee, ASCAP) (3:15)

Palmer could have his second hit single with this thumping, danceable song. The energy level is high from the start, with a tone that combines the amorous and the ominous. This could bridge disco, AOR and pop audiences quite well.

CANDI STATON—Warner Bros. 8691



HONEST I LOVE YOU (prod. by Dave Crawford) (writer: Crawford) (DaAnn, ASCAP) (3:32)

Staton's latest is an uplifting sort of love song that should be a successful follow-up to "Victim," her biggest single to date. This one also has a dance beat, without "Victim"'s desperate air, and showcases Staton's fine singing voice.

JOAN ARMATRADING—A&M 2102



BOTTOM TO THE TOP (prod. by Glyn Johns) (writer: Armatrading) (Irving, BMI) (3:35)

The song whose lyric provides the title for Armatrading's "To The Limit" lp is an insistent, light reggae number with organ and drums out front. Her AOR following has grown steadily, and this single could bring her American pop acceptance.

THE GOSPELAIRES—Savoy 78 007



GOD HELPS THOSE WHO HELP THEMSELVES (prod. not listed) (writers: Eli-Prusan) (Friday's Child, BMI) (3:10)

That's right, the Gospelaire—and no black programmer should overlook this engaging blend of soul and spiritual influences. The song's message is clear, and its beat and instrumentation are thoroughly contemporary. Pop stations should give a listen, too.

Pop

CARLY SIMON—Elektra 45544

TRANQUILLO (MELT MY HEART) (prod. by Arif Mardin) (writers: Simon-Taylor-Mardin) (C'est, ASCAP/Country Road, BMI) (3:45)

Simon's languorous vocal style works especially well on this mid-tempo single. Mardin's smooth arrangement is another plus. Pop and a/c response are again quite likely.

PHOEBE SNOW—Columbia 3-10856

EVERY NIGHT (prod. by Phil Ramone & Barry Beckett) (writer: McCartney) (Maclen, BMI) (3:32)

This familiar song from Paul McCartney's first solo lp has been given a thumping rock sound by Snow, and the treatment works quite well. Her distinctive vocals set it apart.

PETER CRISS—Casablanca 952

DON'T YOU LET ME DOWN (prod. by Viní Poncia) (writers: Criss-Penridge) (Rock Steady/Kiss, ASCAP) (3:20)

Kiss' drummer could find favor with teen and adult audiences with this pleasing ballad. A steady beat sets off its generally light mood, and his vocal works well.

MARY MACGREGOR—Ariola 7726

THE WEDDING SONG (THERE IS LOVE) (prod. by Gene Cotton) (writer: Stookey) (Public Domain Foundation, ASCAP) (2:56)

Paul Stookey's hymn to matrimony could hit again for MacGregor (who's already worked with Peter Yarrow) on both pop and a/c charts.

STU PHILLIPS—MCA 40970

THEME FROM "BATTLESTAR GALACTICA" (prod. by Stu Phillips) (writers: Phillips-Larson) (Duchess, BMI) (4:00)

With the TV series firmly in the Nielsen top 10, this disco version of the main theme is likely to get a lot of radio attention. Synthesizers and percussion dominate.

TOM JONES—Epic 8-50636

BABY, AS YOU TURN AWAY (prod. by Gordon Mills) (writers: B., M. & R. Gibb) (Caserole/Unichappell/Flamm, BMI) (3:53)

A change of pace from Jones—this Bee Gees composition has a tempo different from his usual strident beat, and he sings it in a higher register. A good effort, and worth a listen.

CAROLE KING—Avatar 4649

(Capitol)
MORNING SUN (prod. by Carole King & Norm Kinney) (writer: King) (Colgems-EMI, ASCAP) (3:25)

A natural for morning radio play, this single is so bright and upbeat it may bring King back on singles charts. Her voice and piano are mixed out front to fine effect.

B.O.S./Pop

TAVARES—Capitol 4658

NEVER HAD A LOVE LIKE THIS BEFORE (prod. by Bobby Martin) (writers: Hanks-Grey) (Medad/Irving, BMI) (3:30)

This latest Tavares single boasts a particularly appealing melody line and a predictably superior vocal effort from the group. The tempo is not quite disco-quick, but it moves well.

THE BLUE NOTES—Fantasy 840

ALL I NEED (prod. by Henry Cosby) (writers: Wilson-Taylor-Holland) (Jobete, ASCAP) (3:14)

The Blue Notes sing this Motown standard with a flair that does justice to the '67 Temptations original. Its lively, positive style could hit again.

TASHA THOMAS—Atlantic 3542

SHOOT ME (WITH YOUR LOVE) (prod. by James R. Glaser & Peter Rugile) (writer: Glaser) (Velocity, BMI) (3:30)

Thomas' single is a dance-tempo song with finger-popping percussion, a good brass arrangement, and a sexy vocal to go with the frankly erotic lyrics.

POINTER SISTERS—Planet 45901 (Elektra)

FIRE (prod. by Richard Perry) (writer: Springsteen) (Bruce Springsteen, ASCAP) (3:41)

Richard Perry's custom label could hardly start with a more appealing group or song — the Pointers make this Springsteen favorite their own, and it should return them to the charts.

ASHFORD & SIMPSON—

Warner Bros. 8710
IS IT STILL GOOD TO YA (prod. by Nickolas Ashford & Valerie Simpson) (writers: Ashford-Simpson) (Nick-O-Val, ASCAP) (3:49)

Coming off a top 10 black-oriented hit, this popular duo could also reach pop listeners with this dramatic ballad. The title cut from their latest lp, it builds nicely.

BOOKER T. JONES—A&M 2100

LET'S GO DANCIN' (prod. by D. Anderle) (writer: B. T. Jones) (Irving/House of Jones, BMI) (3:47)

This romantic ballad from the "Try And Love Again" album is sparked by Jones' gleaming vocals and a sparse arrangement. BOS airplay is likely with a pop crossover a possibility.

MILLIE JACKSON—Spring 189

KEEP THE HOME FIRE BURNIN' (prod. by Brad Shapiro & Millie Jackson) (writers: Latimore-Alaimo) (Sherlyn, BMI) (3:09)

The Latimore — Alaimo team should provide Jackson with another success — her tough, expressive vocal is perfectly suited to this mid-tempo, dramatic song.

POCKETS—Columbia 3-10859

HAPPY FOR LOVE (prod. by Verdine White & Robert Wright) (writers: same as prod.) (Verdangel/Patmos, BMI) (3:50)

This group seems on the verge of taking its upbeat, choral sound onto the pop charts—here the mood is summed up by the title, with black-oriented radio play likely.

LATIMORE—Glades 1750 (TK)

DIG A LITTLE DEEPER (prod. by Steve Alaimo) (writer: Latimore) (Sherlyn, BMI) (3:49)

There's a lot of feeling in this slow ballad, and a fine, subdued arrangement that should please black-oriented and pop stations. The composition is first rate.

BUNNY SIGLER—Gold Mind

7 4014
DON'T EVEN TRY (GIVE IT UP) (prod. by B. Sigler) (writer: G. Herbert) (no publisher listed) (3:20)

This soulful love ballad, great for slow dancing, shows off Sigler's satiny vocals. His self production, coupled with the Tom Moulton mix, assures a polished product that will appeal to many.

Country/Pop

BILL MEDLEY—United Artists 1256

LAY A LITTLE LOVIN' ON ME (prod. by Larry Butler) (writers: Craig-Reeves) (Gee Whiz/Tommy Hill, BMI) (3:11)

The former Righteous Brother aims for the country market with his UA debut—producer Butler's success with Kenny Rogers could well be repeated via Medley's well-known voice.

BELLAMY BROTHERS—

Warner/Curb 8692
LOVIN' ON (prod. by M. Lloyd) (writer: B. Peters) (Ben Peters, BMI) (3:07)

The latest from the Bellamys is an uptempo pop/country tune with thoughtful lyrics and flowing vocals. Geared for Top 40 audiences, this one looks very promising.

CHARLIE DANIELS BAND—

Epic 8 50637
TRUDY (prod. by P. Hornsby) (writer: C. Daniels) (RadaDara, BMI) (3:47)

The first single release from the "Volunteer Jam" lp is a good southern rocker about a man locked in a Dallas jail worrying about the girl he left behind.

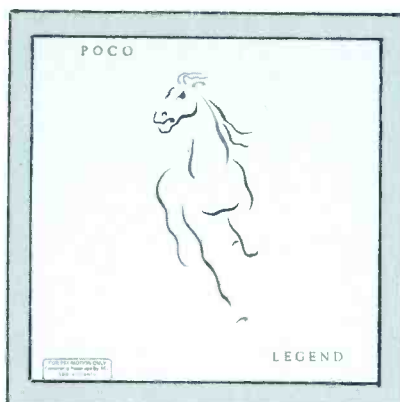
RECORD WORLD ALBUM PICKS



SMOKIN'

SMOKEY ROBINSON—Tamla T9-363A2

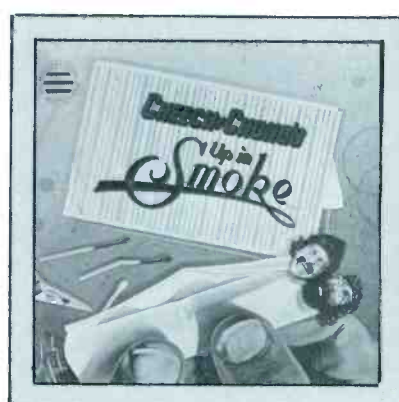
The two record set was recorded at the Roxy where Smokey's consummate professionalism shined on a cross-section of his greatest hits dating back to the Miracles. The magic in his voice takes hold on material such as "The Tears Of A Clown," "I Second That Emotion" and "Quiet Storm." A good live album.



LEGEND

POCO—ABC AA 1099 (7.98)

After numerous albums, the group has settled down with a new and improved sound and songwriters Rusty Young and Paul Cotton the last two remaining members. A couple of Englishmen round out the quartet and for the most part, a sophisticated pop replaces the country twang on "Boomerang" and "Spellbound."



UP IN SMOKE

CHEECH & CHONG—Warner Bros. BSK 3249 (7.98)

An album of comedy and musical highlights from the duo's current movie, it should put them back on the charts after an absence of a couple of years. Material such as "Earache My Eye" and "Framed" should already be familiar while the title track should become a new favorite.



STYLUS

Prodigal P7 100030R1 (7.98)

The tasteful American debut from this Australian group mixes mel-low rock with jazz and funk, with an emphasis on the funk, to create a well rounded lp. Lavishly orchestrated uptempo numbers such as "Funky Music" and pretty ballads like "Got To Be" should give this a wide appeal out of the box.

GREATEST HITS 1974-1978

STEVE MILLER BAND—Capitol SOO-11872 (8.98)



Fourteen tracks covering the past five years gives a pretty good indication of Miller's talent and the

commercial success he has enjoyed. Songs like "The Joker," "Jet Airliner" and "Rock N'Me" should make this one of the season's biggest hits packages.

PAUL ANKA . . . HIS BEST

UA LA922-H (7.98)



With seven of his most popular latter day hits and three tracks recorded live in Japan, this Anka collection should be a strong holiday seller. "(You're) Having My Baby," "The Times Of Your Life" and "I Don't Like To Sleep Alone" show off his skills best.

SUNBELT

HERBIE MANN—Atlantic SD 19204 (7.98)



Mann has once again established himself as one of the foremost jazz/fusion artists with this spicy

flavored set. Interpretations of "Watermelon Man," "The Closer I Get To You" and "Let's Stay Together" are indicative of his many talents.

BARBRA STREISAND'S GREATEST HITS VOL. 2

Columbia FC 35679 (8.98)



Streisand's 34th album since 1962 recaps some of her best performances on record from 1972 up

to her current hit duet, "You Don't Bring Me Flowers." Themes from "A Star Is Born," "Eyes Of Laura Mars" and "The Way We Were" spice up the collection.

HOG HEAVEN

ELVIN BISHOP—Capricorn CPN 0215 (7.98)



"Hog Heaven" represents what could be Bishop's most inviting record. He contributes all lead vocals

and proves that he has the chops to pull it off while being ably assisted by Maria Muldaur on "It's A Feelin'" and "True Love." A natural for AOR play.

KINSMAN DAZZ

20th Century Fox T 574 (7.98)



This new group has a pure disco/funk sound with soaring vocals and punchy Chicago-like horns that excite and captivate.

"Get Down With The Feelin'," "Makin' Music" and "Dazzleberry Jam" are the album's most immediate tracks.

BLACK NOISE

FM—Visa 7007 (JEM) (7.98)

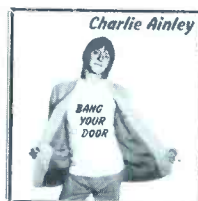


This Canadian trio has made an exceptional debut that should appeal to progressive music aficionados.

The group employs an interesting use of synthesizers, violins and vocals to create an interesting melodic sound that avoids pomposity and at times recalls the early work of Yes

BANG YOUR DOOR

CHARLEY AINLEY—Nemperor JZ 35648 (CBS) (7.98)



Ainley's second solo album is again very true to his blues roots. An exceptional backing band

of British musicians lend an understated accompaniment for Ainley's gravelly vocals. A more consistent effort than his debut last year, it should win an AOR audience.

LIVE SPIRIT

SPIRIT—Potato PR 2001 (7.98)



Recorded in London, Miami and Tampa this live set shows why Spirit has remained, for nearly a decade, one of the most outstanding groups.

"Rock and Roll Planet," "1984" and "Hollywood Dream" are the lp's most inspired tracks.

LOU REED LIVE TAKE NO PRISONERS

Arista AL 8502 (11.98)



This two record set recorded live at the Bottom Line in May of this year features Reed in some

of his most exceptional performances. His animated versions of his classics ("Sweet Jane," "Walk On The Wild Side," etc.) come across with renewed vigor.

EUROPEAN IMPRESSIONS

LARRY CORYELL—Arista Novus AN 3005 (7.98)



Guitar wizard Coryell has issued a superb album of eight instrumentals, three of which were recorded

at the Montreux Jazz Festival this year. His mastery of the instrument is unparalleled as tracks like "Rodrigo Reflections" and "April Seventh" prove.

NOT AVAILABLE

THE RESIDENTS—Ralph RR1174 (7.98)



Four years in the making, this lp recorded in 1974 but not released until now has that unique

Residents sound that can only be described as a cross between the Mothers of Invention and Devo. This should have an instant collectors appeal.

(Continued on page 73)

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ WE DON'T CARE WHAT YOU SAY, IT STILL BEATS SIBERIA: When the good, gray Times once again graced home and hearth last week it was a signal that all was right with the world once again. Or at least with most of the world. For no sooner had we returned to said paper than did we glean from its pages the information that the damn Bolsheviks got something against discos. (Vince Aletti take note.) One **Genrikh Borovik** of the official Soviet press agency Tass accused disco owners of "exploiting the special sound and light systems, the allure of talentless movie stars and an exclusive admissions policy to make a fortune off the unsuspecting young," and asserted that the multibillion dollar industry is "founded on loneliness." Borovik aims barbs at New York discos in general, and at Studio 54 in particular, where he claims to have witnessed a man snorting cocaine "calmly and openly" in the men's bathroom on the second floor. Outside, he says, "long black limousines pull up and the golden fishes of both sexes come out and go serenely through the doors." Discos, he concludes, represent "nirvana for lonely people who don't want to have contact with anyone and who couldn't anyway." Where, we ask, is **General Patton** now that we need him?

GENESIS AND BRAND X FANS will doubtless be comforted by the results of the latest Melody Maker poll in which the former group was named band of the year and best live act in the world and the latter was named best jazz act. Genesis as a group was selected as top arrangers/composers. Other honors heaped on these groups in the MM poll: number two keyboardist—**Tony Banks**; number four bassist—**Mike Rutherford**; number six guitarist—**Steve Hackett**; top producer—**Dave Henshall** (Genesis' producer); top drummer—**Phil Collins**; number six in the best male singer category—**Phil Collins** (**Peter Gabriel** was fifth). And in the best album category, Genesis' "And Then There Were Three" came in second (Peter Gabriel's self-titled second solo album finished eighth in the voting).

And while we're at it, we should mention that **Robin Lumley, Phil Collins and Alphonso Johnson** will be backing **Rod Argent** at what will amount to the debut of his career as a solo artist, at the Drury Lane Theater in London sometime in December.

MERCHANDISING TO THE HILT appears to be what Capricorn is doing for the **Marshall Tucker Band**, what with those six smiling faces of the band members peering out at us from boxes of Junior Mints announcing the Marshall Tucker Band Contest. Grand prize is an all-expense paid trip for three to any Marshall Tucker Band concert in the continental United States. Also included in the prize is a backstage visit with the band. 500 second prizes are Marshall Tucker Band albums. In addition to Junior Mints, other MTB merchandising tie-ins include Mateus Wine (a contest sponsored through Atlanta-area wine dealers featured a grand prize of a free seven-day trip to the Mateus Estate in Portugal), BIC Rock Lighters (with the MTB logo) and Pabst Blue Ribbon Beer, which is now sponsoring the band in Rockbill's "in concert" programs.

WHEW DEPT.: We don't usually receive letters from the United States Department of the Interior, so we were much taken aback when one arrived recently bearing the name of one of the New York, N.Y. columnists. After much reflection on his life of late, and thus secure in the knowledge that whatever indiscretions he may have committed surely did not warrant the attention of this particular government agency, said columnist opened the letter to find an announcement of the latest in a series of free weekly concerts (the American Landmark Festivals) presented in cooperation with the National Park Service. This series has been ongoing since 1973 and all concerts are held at either the **Theodore Roosevelt** birthplace or Federal Hall National Memorial, both here in New York City. The next concert will be on November 19 at 2:00 p.m. at Federal Hall (26 Wall Street) and will feature **L. Ripley Keller**, who will play selected sonatas and interludes by **John Cage**, music from the French country side and "Trois Gnessiennes" by **Erik Satie**.

RECORDING AND JOCKEY SHORTS: At the 30th Street CBS studios, **Eddie Money** and producer **Bruce Botnick**, **Toni LaPuma** and producer **George Benson**, **Carmen McRae** . . . **Steve Goodman** at Hollywood Sound and CRC Studio in Chicago, producing himself, and being given musical assistance by **Crackin'** and **Nicolette Larson** (whose solo album on Warner Bros., by the way, appears to be on the verge of happening in a big way) . . . in the long time comin' department, RSO recording artist and native Tulsan **Marcy Levy** has begun work on her (Continued on page 61)

CONCERT REVIEW

Eloise Laws, McCrarys Enchant UCLA

■ LOS ANGELES — The incredible Eloise Laws (ABC Records) enchanted a sophisticated audience October 24 at U.C.L.A.'s Royce Hall. The event was noteworthy because it was the first time in history that the entire Laws Family performed on stage together. The family includes Hubert Laws (Columbia) on flute, Ronnie Laws (United Artists) on sax, and Debra Laws on background vocals.

Eloise came alive with bright and bouncy, jazz-flavored R&B tunes, which she tastefully balanced with soft soulful ballads. The concert demonstrated her smooth and passionate grasp of a wide variety of musical styles: she sounded sexy and sweet when she opened with "I Believe In You Baby," which made a believer out of us. While later in the evening she attacked a very difficult song, "Love Comes Easy," with gusto. Brother Ronnie joined

in on the next tune, "You're Incredible," playing a lush soprano sax solo. This song, like all the others in the set, has interesting melodies and intelligent lyrics.

Eloise continued to make intimate friends with the audience in a cabaret-like presentation when she sang "Keep Your Chin Up."

The highlight of the opening act, the McCrarys (Portrait Records) was "You," their new hit single. "You" has an uplifting melody and a singable chorus; it's one of those tunes that makes you feel good everytime you hear it. The McCrarys are another fine family group. They had fun when they performed "Don't Wear Yourself Out," a basic funk and rock tune. The next crowd pleasing tune had good harmony hooks, extremely tight vocals, and a funeral march tempo that grabs us and lets us know "Here's That Feeling." The feeling carried over to a gospel song called "I'm Just Going Over Jordan."

Stan West

'Jet Lag' Film Stars Elton, Rod

■ LOS ANGELES — Barry Krost, personal manager for Cat Stevens, Sally Kellerman and Carol Kane, as well as other entertainment notables, will be executive producer for "Jet Lag," a comedy film which will star Elton John and Rod Stewart. The film represents the first venture by Krost's TMC development company, co-founded with Mel Simon. "Jet Lag" will be a co-production between Warner Bros. and TMC, and is budgeted for approximately \$10 million.

Krost will reportedly maintain his England-based management firm, although he has lived in the Los Angeles area for the past four-and-one-half years. TMC is an American-staffed operation, according to reliable sources.

ECU Names Clark Vice President

■ LOS ANGELES—Scottish entrepreneur J. Scott Clark has been appointed to the position of vice president, international, of ECU, Inc.

Butterfly Pacts with Globus Schallplatten

■ NEW YORK — A.J. Cervantes has announced that Butterfly Records has entered into a long term production pact with Globus Schallplatten Produktions, which is based in Munich.

The agreement calls for 10 lps in the first 12 months with Butterfly handling distribution on a worldwide basis.

Atlantic Inks Tasha Thomas



Atlantic Records has signed Tasha Thomas to a long-term, exclusive, worldwide recording contract. The announcement was made by Atlantic president Jerry Greenberg. The first release, which ships November 7, is the single "Shoot Me (With Your Love)," which has been acquired from Orbit Records. Shown from left are: producers Peter Rugile and James Glaser, Vince Mauro of the Dee Anthony Organization, Tasha Thomas, Atlantic president Jerry Greenberg, attorney Elliot Hoffman.

The Jazz LP Chart

NOVEMBER 18, 1978

1. **REED SEED**
GROVER WASHINGTON, JR./Motown
M7 910R1
2. **MR. GONE**
WEATHER REPORT/ARC/Columbia
JC 35358
3. **FLAME**
RONNIE LAWS/United Artists
UA LA 881 H
4. **CHILDREN OF SANCHEZ**
CHUCK MANGIONE/A&M SP 6700
5. **SECRETS**
GIL SCOTT-HERON & BRIAN JACKSON/
Arista AB 4189
6. **ALL FLY HOME**
AL JARREAU/Warner Bros. BSK 3229
7. **COSMIC MESSENGER**
JEAN-LUC PONTY/Atlantic SD 19189
8. **SOFT SPACE**
THE JEFF LORBER FUSION/Inner City
IC 1056
9. **LEGACY**
RAMSEY LEWIS/Columbia JC 35483
10. **CARNIVAL**
MAYNARD FERGUSON/Columbia
JC 35480
11. **PAT METHENY GROUP**
ECM 1 1114 (WB)
12. **IMAGES**
THE CRUSADERS/ABC AA 6030
13. **THANK YOU . . . FOR F.U.M.L.**
(FUNKING UP MY LIFE)
DONALD BYRD/Elektra 6E 144
14. **HEAVY METAL BE-BOP**
THE BRECKER BROTHERS/Arista AB 4185
15. **FEELS SO GOOD**
CHUCK MANGIONE/A&M 4658
16. **THE GREETING**
McCOY TYNER/Milestone M 9085
(Fantasy)
17. **YOU SEND ME**
ROY AYERS/Polydor PD 1 6159
18. **INTIMATE STRANGERS**
TOM SCOTT/Columbia JC 35557
19. **STREAMLINE**
LENNY WHITE/Elektra 6E 164
20. **CRY**
JOHN KLEMMER/ABC AA 1106
21. **SIMPLICITY OF EXPRESSION—DEPTH OF THOUGHT**
BILLY COBHAM/Columbia JC 35457
22. **WHAT ABOUT YOU?**
STANLEY TURRENTINE/Fantasy F 9563
23. **A SONG FOR YOU**
RON CARTER/Milestone M 9086
(Fantasy)
24. **FRIENDS**
CHICK COREA/Polydor PD 1 6060
25. **OUT OF THE WOODS**
OREGON/Elektra 6E 154
26. **MANHATTAN SYMPHONIE**
DEXTER GORDON QUARTET/Columbia
JC 35608
27. **TROPICO**
GATO BARBIERI/A&M SP 4710
28. **WE ALL HAVE A STAR**
WILTON FELDER/ABC AA 1109
29. **SOUNDS . . . AND STUFF LIKE THAT!!**
QUINCY JONES/A&M SP 4685
30. **BEFORE THE RAIN**
LEE OSKAR/Elektra 6E 150
31. **IN THE NIGHT-TIME**
MICHAEL HENDERSON/Buddah BDS 5712
(Arista)
32. **PATRICE**
PATRICE RUSHEN/Elektra 6E 160
33. **ANGELS OF THE DEEP**
SWEET BOTTOM/Elektra 6E 156
34. **LES McCANN THE MAN**
A&M SP 4718
35. **THE BLUE MAN**
STEVE KHAN/Columbia JC 35539
36. **MAIN EVENT—LIVE**
HERB ALPERT & HUGH MASEKELA/
A&M SP 4727
37. **I'M TIRED OF DRIVING**
EDDIE HARRIS/RCA APL1 2942
38. **WIZARD**
MATRIX/Warner Bros. BSK 3260
39. **YOU AIN'T NO FRIEND OF MINE**
IDRIS MUHAMMAD/Fantasy F 9566
40. **EUROPEAN IMPRESSIONS**
LARRY CORYELL/Arista/Novus AN 3005

New York, N.Y.

(Continued from page 60)

first solo album, aided by producer **David Foster**. An early '79 release is expected . . . **Lenny Williams** heads back into the studio in December with producer **Frank E. Wilson** . . . producers **Reid Whitelaw** and **Norman Bergen**, in association with Nai Bonet Enterprises Ltd., will record the soundtrack of their first feature film, "Nocturna," featuring **Gloria Gaynor**, **Vicki Sue Robinson**, **Moment of Truth** and the **Heaven 'N' Hell Orchestra**, at Sigma Sound in Philadelphia. Currently at Sigma, producer **Tom Moulton**, hard at work producing new albums by the **Salsoul Orchestra** and **Julie Budd** and mixing new tracks for **Dan Hartman**. Moulton is also scheduled to work on the new **Edgar Winter** album . . . due in: **Sea Level**, for its first appearance at the Bottom Line, November 27-28, headlining a bill that features **Albert Collins**.



A recent **Ted Nugent** interview in *Oui Magazine* not only resulted in the cover artwork for his "Weekend Warrior" album, but the Stern Electronics company has now issued a Nugent pinball machine. Although the Nugent machine is an "arcade" model, it will be made available to consumers with a retail price of \$1995 . . . Was that really **Eric Clapton** on stage with the **Crown Heights Affair** at the *Copa* last week? . . . **George Clinton** is entertaining offers for distribution of a new label started by the **Maggot Overlord** himself. With the success he is currently enjoying with **Funkadelic**, **Parliament**, **Bootsy and the Brides of Funkenstein**, we assume that there is some interest. Speaking of the **Brides**, **Lynn Mabry** and **Dawn Silva** made their New York debut last week with an energetic appearance at the *Palladium*. The next day they were greeted by about one hundred fans at a "wedding party" thrown by *Atlantic* at *Discomat*. In attendance were **Sundry coneheads**, fire breathers and astonished *Atlantic* reps . . . *Stiff Records* has notched up another first with the simultaneous release of five picture discs for their "Be Stiff Tour '78" artists, **Lene Lovich**, **Jona Lewie**, **Wreckless Eric**, **Rachel Sweet** and **Mickey Jupp**. Each album will be in a limited edition of 5,000 and will retail in the U.K. for a very reasonable \$10.

Capitol of Canada Ups Deane Cameron

■ LOS ANGELES—Deane Cameron has been promoted to director of talent acquisition for Capitol Records-EMI of Canada, Ltd., announced Rupert Perry, vice president of a&r, Capitol Records, Inc.

Ontario Base

Cameron previously was manager of talent acquisition for Capitol Records-EMI of Canada, Ltd. He is based in Ontario, and reports to Perry.

Background

Cameron joined Capitol of Canada in March, 1977 as an a&r staff assistant and was promoted to the manager position in March of 1978. Prior to joining Capitol Canada, Cameron worked as product manager for GRT Records in Canada and as new product coordinator for Daffodil Records.

Source Signs Brown & Soul Searchers

■ LOS ANGELES — Source Records, distributed by MCA, has signed Chuck Brown and the Soul Searchers, announced Logan Westbrooks, President of Source Records.

CBS Intl. Taps Niles

■ NEW YORK — Harvey Shapiro, director of music publishing, CBS Records International, has announced the appointment of Duke Niles to the newly created position of professional director, music publishing, CBS Records International.

The Coast

(Continued from page 56)

tion to make more extroverted music were indeed deliberate: "I feel, in the past we've probably been too introspective, in fact. I'd like to get right away from that and become much more (involved) with something that comes from other than one's self, other than one's own moods."

That seems an unusually harsh criticism of his past songs, but by way of illustration, Thompson cited his first writing collaboration with Linda, the chilling "Pavanne," a taut vignette of a woman terrorist "with eyes cold as the barrel of her gun." "The song is basically (Linda's) idea, you know," Thompson explained. "It's a documentary style of writing, about what goes on these days. Terrorism is definitely a contemporary phenomenon, in that sense."

"I'm very interested in that field; I'd like to write some more stuff that's sort of at that Newsweek level. You know: you read the news in a song."

Thompson's pleased with the Covington single, which he played on and helped arrange. As his first outside session in years (he'd played "acres of sessions" just after leaving **Fairport Convention** in the early '70s), it's clearly another indication of his willingness to flash the more fiery electric style often subdued in recent years. "Yeah, well," he laughs, and adds somewhat mysteriously, "I always sort of forget to play solos."

Lately he hasn't forgotten, though. And Richard says that the prospect we'd hoped for in our last remark on the duo—a U. S. tour—is indeed a possibility, given the recent formation of a road band featuring old Fairport crony **Dave Pegg** and **John and Sue Kirkpatrick**, (two more frequent studio partners). That unit is touring the U.K. now.

Vanguard Taps Weiss

■ NEW YORK—Vanguard Records has announced its intention to increase its contemporary output in 1979. Central to this effort is the addition of Danny Weiss to the company's New York a&r staff.

Weiss, whose affiliation with the label as an independent producer reaches back to the late '60s, has most recently concentrated on the conception and production of the *Players Association*, a Vanguard disco/jazz/funk act.

Island, WB Plan Bob Marley LP

■ NEW YORK — Island Records and Warner Bros. Records, who recently pacted to distribute the Island product in the United States, are gearing for their first major joint campaign. The new Bob Marley and the Wailers double lp, "Babylon by Bus," scheduled for simultaneous release in the United States and England on November 17, and culled from concert performances from Marley's recent European tour, is the subject of the labels' efforts.

Welk Inks Hieronymus

■ LOS ANGELES—Dean Kay, vice president and general manager of the Welk Music Group has announced the signing of composer Richard E. (Dick) Hieronymus to an exclusive publishing pact with the company. Hieronymus will be assigned to the Welk Group Hollywood division and work directly with Gaylon Horton, Hollywood division manager, along with Dean Kay.

Polydor Disco Campaign (Continued from page 3)

an attempt to stimulate business for the label, he found Polydor "very proficient in the disco field."

"My basic knowledge is in r&b and rock, promotion and sales," he said. "Those are my roots and that's where I came from in the record industry, so we are starting out with what I know best. What we are attempting to do is to stimulate business through to the end of the year and into 1979—to put Polydor on top of the heap on the street in any particular avenue or segment of the business—and disco is a particular area in which we seem to excel for now."

Kline discounted any notion that Polydor would turn its at-

High-Priced Concerts

(Continued from page 6)

throwing up all over them, and who'll pay to keep it that way."

Kantor points out that the bulk of the record-buying public is in the 25-45 age bracket. "The money crowd that the leading radio stations appeal to is older," he adds. "Miami has the type of crowd that would support something like this—I call it the 'rock and Rolls Royce crowd.' It's a particular audience who want to join an exclusive club. The membership criterion is money—the high ticket price."

And what about headliner Leon Russell? A \$22.50 minimum would seem a far cry from Mad Dogs and Englishmen, would it not? "Leon was the first act of any stature," says Kantor, "that didn't tell us we're crazy." Freedom talked to a number of acts, he said, who wouldn't take the risk at this untried concept, even though they were guaranteed a hefty fee. "McGuinn, Clark and Hillman were recording in the area, so they came down to fill out the bill."

Kantor says he's been talking to a number of "pretty good-sized groups," since the October 20 date, and thinks he'll have an easier time lining up talent for the New Years' show. He remains mum about who the act will be, but admits that he'd "love to see the Eagles in Gustman Hall in front of 1800 people. There's at least 1800 people in this town who'd support this type of programming."

One man who bought a pair of tickets at a local clothing store a day before the concert had this to say: "I haven't been to a concert in four or five years, but if somebody's going to do this, I'll start going to concerts more." There might even be a few 15-year-olds at the New Year's show, but they'll likely be upscale.

tention away from rock, noting the success of artists like Atlanta Rhythm Section, 10cc, U.K., Steve Gibbons and Pat Travers. "We are looking for visibility in the disco marketplace," he said. "We have already had some success there but we maintained a low profile. It's time for us to prove that Polydor is a viable entity and I want it to be right up there."

The appointment of David Steele as disco promotion manager further underlines the commitment the label has made in that area. Steele will be responsible for servicing the record pools and discos where he has found that Polydor is currently regarded as "the up and coming label."

"Other record companies may be releasing more disco records than Polydor, but Polydor has had a higher percentage of hits because all of our records have been high quality," Steele pointed out.

Rick Stevens, vice president of a&r for Polydor, has signed many of the disco artists currently enjoying success for the label. He explained their high percentage rate of success reflects a basic rule that the a&r department has established for itself. "We will only work with the top people in the field," Stevens said. "We won't take a disco record for the 50,000 or 75,000 unit sale. Whenever we make a deal, we aim for a top ten record with crossover potential. We would rather have five big albums than to dilute the marketplace with records."

From an a&r point of view, Stevens said, disco has become another avenue in which to break product. "You only have so many shots on the radio level. If you have an understanding of the marketplace, the mechanics of promotion has less to do with the final fate of the record. A great record in the disco market will

go to the top regardless of promotion, hype or the marketing capability of the company. To cross the record and maximize its sales, you obviously need good promotion, marketing expertise and strong distribution. To start the record in the discos, a dj will play it and the people will either dance to it or they won't. There's no lag time in getting a reaction.

The albums that comprise Polydor's program include eight recent releases, "Garden Of Love" by Don Ray; "Alicia Bridges"; "2 Hot" by Peaches and Herb; "Hot Butterfly" by Bionic Boogie; "Jungle DJ" by Kikrokos; "La Bionda"; "For the Sake Of Love" by Isaac Hayes and a two record set of various artists compiled by Vince Aletti titled "Steppin' Out." The new releases, due before the end of the month include "Love Tracks" by Gloria Gaynor, "Symphony Of Love" by Miguel Brown, "Love Vibration" by Joe Simon and "Let the Music Play" by Arpeggio.

Merchandising aids for "Steppin' To Our Disco" will include posters, national time buys and print ads in addition to 10,000 12 track sampler albums—one track from each album—that will be used for instore play and consumer giveaways.

The Arpeggio album will be the first release as part of the recently concluded logo deal with producer Simon Soussain for his Harem Records which will bring six albums to Polydor in its initial year. Soussain is noted for his work with Patti Brooks and Leroy Gomez. The label is also negotiating with Don Ray, who was brought to Polydor by Cerrone, for two productions a year in addition to his albums as solo artist. Cerrone will also produce the next Kongas album for a January release.

Dean's Platinum



The staff of Dean's One-Stop in Richmond, Virginia, were presented with a platinum album for their outstanding efforts in behalf of the multi-platinum RSO double-lp soundtrack to the original motion picture "Saturday Night Fever" featuring original music by the Bee Gees. Pictured from left are Art Gelles, RSO east coast regional marketing; Hilda Hogue and Dean Hogue, Dean's One-Stop; Brent Gordon, Polygram branch manager; Ron Moody, Polygram Sales; and Bobby Marshall, Dean's One-Stop manager.

Arista Ups Halbfish

■ NEW YORK—Kiki La Porta, director of advertising and creative services administration, Arista Records, has announced the promotion of Rita Halbfish to the position of administrator, advertising expenditures for the label.



Rita Halbfish

Halbfish joined Arista in 1977 as the label's advertising clerk. Prior to that, she was with the John F. Murray Advertising Agency as a television spot estimator. She has also been a royalty accountant at CBS Records International, and an advertising clerk at J. Walter Thompson.

20th Taps Silvi

■ LOS ANGELES—Dom Silvi has been appointed New England regional promotion director by Barry Goldberg, national director of promotion, 20th Century-Fox Records.

Prior to coming to 20th Silvi was with Private Stock Records for two years as the northeast promotion rep. Before joining Private Stock Silvi was with Capitol Records for four years, engaged in both sales and promotion for the northeast, working out of the Boston branch.

Newspaper Strike Ends in New York

(Continued from page 12)

strike's impact involved intangibles. While one label executive frankly admitted "the strike did hurt record sales in New York," such losses can only be pinned to the loss of exposure for new records and to the loss of publicity for artists performing here.

As for the media mix used by label advertising buyers, most echo Arista's Kiki LaPorta—"It's back to business as usual." Those buyers who turned to other metropolitan papers during the strike—the Newark Star-Ledger, Newsday, and the Bergen Record, for example — may place more advertising with those papers in the future.

The newspapers are back, and most New Yorkers are glad to see them. The music business did quite well without them.

RECORD WORLD

BLACK ORIENTED

MUSIC

Soul Truth

By BASIL NIAS

NEW YORK—Personal Pick—"God Helps Those Who Help Themselves" **The Gospelaire of Dayton, O.** (Savoy). This blend of gospel and disco music may be the trendsetter. It was inevitable that this fusion should take place—it was just a matter of time before someone began to capitalize on the growing trend in both the disco and gospel markets.

George Clinton and **The Funkadelics** are currently touring the U.S. with the **Brides of Funkenstein** on what is being billed as their "anti-tour." In New York recently the show played to a capacity audience at the Palladium theatre and turned the mother out. The Funkadelic and Brides are currently two of the hottest acts in the country, with both groups enjoying tremendous success on the charts at this time. George is currently in negotiation with a major label for a deal. Due to the sensitivity of the negotiations the company's name is being withheld until negotiations are completed. Let it suffice to say it will be one hell of a surprise when the facts come to light. At the "Funk Festival" in Chicago, George donated 25 cents from each ticket to the United Negro College Fund. The total attendance for the festival was somewhere in the neighborhood of 66,000.

Greta Hunter has just been named to the position of director of special marketing and merchandising, east coast, for 20th Century-Fox. Prior to this Ms. Hunter worked as an independent for Chi Sound and other labels.

Kellee Patterson will headline a benefit for Pan-African University of Nigeria, Friday, November 17, 1978 at the Super Dome in New Orleans. **Bill Travis** has been named the new music director at WDIA in Memphis, with **John Priester** joining the staff in the noon to three spot. A&M has recently appointed **Sharyn Brown Powell** as publicity manager of black product.

We would like to welcome radio station WGIV in Charlotte, N.C. to our family of tracking stations. We are looking forward to further expansion in the near future.

Jazz great **Woody Shaw** was joined by **Freddie Hubbard** at his opening night performance at the Vanguard in N.Y. recently. **Gil Scott-Heron** and **Brian Jackson** rocked Avery Fisher Hall recently, playing to a near-capacity audience on a Monday night.

Jimmy Simpson is currently in the studio co-producing **Deodato's** next album for Warner Bros. Deodato is using New York's Sigma Sound Studio. Following completion of this project, Simpson will start work on producing the next **Candi Staton** album in December. It was Jimmy's re-mix of "Victim" that thrust Candi into the national spotlight.

WAX TO WATCH

SINGLES: "I Got My Mind Made Up," **Instant Funk** (Salsoul). Bunny Sigler's back-up band is a hell of a group. Look out for big things from this talented unit.

"Do A Dance For Love," **Sweet Cream** (Shadybrook). These talented sisters from Detroit have really found the groove; with the help of the Wizzards this should be a smash hit.

"Keep It Coming," **Atlantic Starr** (A&M). Probably one of the top new groups of '78. They come back this time with a strong ballad that's sure to please.

"Love Changes," **Mother's Finest** (Epic). The time has come for this group to take off—what more can I say!!! Skip Scarborough and Ms. Kennedy make a powerful combination.

"Haven't Stopped Dancing Yet," **Gonzalez** (Capitol). Imported funk with some interesting hooks. This is their first exposure outside of the import market, and it's impressive.

Black Oriented Album Chart

NOVEMBER 18, 1978

- LIVE AND MORE**
DONNA SUMMER/Casablanca NBLP 7119
- ONE NATION UNDER A GROOVE**
FUNKADELIC/Warner Bros. BSK 3209
- THE MAN**
BARRY WHITE/20th Century Fox T 571
- CHAKA**
CHAKA KHAN/Warner Bros. BSK 3245
- IS IT STILL GOOD TO YA**
ASHFORD & SIMPSON/Warner Bros. BSK 3219
- STRIKES AGAIN**
ROSE ROYCE/Whitfield WHK 3227 (WB)
- SWITCH**
Gordy G7 980R1 (Motown)
- CRUISIN'**
VILLAGE PEOPLE/Casablanca NBLP 7118
- REED SEED**
GROVER WASHINGTON, JR./Motown M7 910R1
- FUNK OR WALK**
THE BRIDES OF FUNKENSTEIN/Atlantic SD 19201
- FLAME**
RONNIE LAWS/United Artists UA LA 881 H
- LIFE IS A SONG WORTH SINGING**
TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)
- BETTY WRIGHT LIVE**
Alston 4408 (TK)
- FOR THE SAKE OF LOVE**
ISAAC HAYES/Polydor PD 1 6164
- SECRETS**
GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189
- BLAM!!**
BROTHERS JOHNSON/A&M SP 4714
- UGLY EGO**
CAMEO/Chocolate City CCLP 2006 (Casablanca)
- QUAZAR**
Arista AB 4187
- ALL FLY HOME**
AL JARREAU/Warner Bros. BSK 3229
- KEEP ON JUMPIN'**
MUSIQUE/Prelude PRL 12158
- BRASS CONSTRUCTION IV**
United Artists UA LA 916 H
- STEP II**
SYLVESTER/Fantasy F 9556
- GIANT**
JOHNNY GUITAR WATSON/DJM 19 (Mercury)
- IN THE NIGHT-TIME**
MICHAEL HENDERSON/Buddah BDS 5712 (Arista)
- TOGETHERNESS**
LTD/A&M SP 4705
- WHAT YOU WAITIN' FOR**
STARGARD/MCA 3064
- SUMMERTIME GROOVE**
BOHANNON/Mercury SRM 1 3728
- COME GET IT**
RICK JAMES STONE CITY/Gordy G7 981R1 (Motown)
- MELBA**
MELBA MOORE/Epic JE 35507
- CHERYL LYNN**
Columbia JC 35486
- GREATEST HITS**
COMMODORES/Motown M7 912R1
- LOU RAWLS LIVE**
Phila. Intl. PZ2 35517 (CBS)
- CHANSON**
Ariola SW 50039
- HEADLIGHTS**
WHISPERS/Solar BXL1 2774 (RCA)
- WELCOME TO MY ROOM**
RANDY BROWN/Parachute RRLP 9005 (Casablanca)
- BOBBY CALDWELL**
Clouds 8804 (TK)
- THE WIZ (ORIGINAL SOUNDTRACK)**
VARIOUS ARTISTS/MCA 2 14000
- BROTHER TO BROTHER**
GINO VANNELLI/A&M SP 4722
- NOTHING SAYS I LOVE YOU LIKE I LOVE YOU**
JERRY BUTLER/Phila. Intl. JZ 35510 (CBS)
- MOTHER FACTOR**
MOTHER'S FINEST/Epic JE 35546

PICKS OF THE WEEK

ANGIE

ANGELA BOFILL—Arista/GRP GRP5000



There has been a proliferation of new talent in '78, and this is another star to watch out for. In addition

to looking good, this young lady has a very fresh style that sets her apart from the rest of the crowd. This debut album on the GRP label is an excellent showcase for this multi-faceted singer, who also wrote half the tunes on the album. Look out for "Under The Moon and Over The Sky."

AT THE TOP

THE FOUR TOPS—ABC AA1092



This is without a doubt the best album that the Tops have done in years. They have tapped the

magical stream of Norman Harris and the Sound of Philadelphia. What Harris has done is to put the Tops back in the pocket. The feel here is a 60's groove with a '78 cover. Look out for "H.E.L.P.," "Put it on the News" and "Just in Time" to break wide open.

BONNIE POINTER

BONNIE POINTER—Motown M7-911R1



Bonnie's debut album is very impressive. There is a nice blend of old and new material, ranging

from Brenda Holloway's "When I'm Gone" to Bonnie's own "Free Me From Freedom." This talented young lady is way overdue for success and this should be the vehicle that takes her over the top. Berry Gordy and Jeffrey Bowen have produced a smash crossover success and shouldn't have any problem marketing it.

NEW WORLDS

MANDRILL—Arista AB4195



All the material and production on this new album was done by the members of this talented

group. It's been a long time since the group has found the pulse beat that made them a household name in the early '70s, but this album has the necessary ingredients to reinstate them at the top of the heap. The fusion of third world rhythms and powerful lyrics make this one of the standouts of this fall season.

RW BLACK ORIENTED SINGLES

TITLE	ARTIST	Label, Number, (Distributing Label)	NOV. 18	NOV. 11	WKS. ON CHART
1	4	I'M EVERY WOMAN CHAKA KHAN Warner Bros. 8683			7
2	3	YOUR SWEETNESS IS MY WEAKNESS BARRY WHITE/ 20th Century Fox 2380			10
3	1	ONE NATION UNDER A GROOVE FUNKADELIC/ Warner Bros. 8618			14
4	5	MAC ARTHUR PARK DONNA SUMMER/Casablanca 939			9
5	2	THERE'LL NEVER BE SWITCH/Gordy 7159 (Motown)			15
6	11	LE FREAK CHIC/Atlantic 3519			5
7	6	IT SEEMS TO HANG ON ASHFORD & SIMPSON/Warner Bros. 8651			13
8	9	MARY JANE RICK JAMES/Gordy 7162 (Motown)			7
9	7	TONIGHT IS THE NIGHT PT. 2 BETTY WRIGHT/Alston 3740 (TK)			12
10	15	GOT TO BE REAL CHERYL LYNN/Columbia 3 10808			9
11	8	BLAME IT ON THE BOOGIE THE JACKSONS/Epic 8 50595			12
12	12	OLIVIA (LOST AND TURNED OUT) WHISPERS/Solar 11353 (RCA)			11
13	10	DANCE (DISCO HEAT) SYLVESTER/Fantasy 827			19
14	16	DISCO TO GO BRIDES OF FUNKENSTEIN/Atlantic 3498			7
15	17	I JUST WANNA STOP GINO VANNELLI/A&M 2072			9
16	19	DON'T HOLD BACK CHANSON/Ariola 7717			7
17	33	LOVE DON'T LIVE HERE ANYMORE ROSE ROYCE/ Whitfield 8712 (WB)			3
18	13	I'M IN LOVE (AND I LOVE THE FEELING) ROSE ROYCE/ Whitfield 8629 (WB)			15
19	14	LET'S START THE DANCE BOHANNON/Mercury 74015			15
20	18	FLYING HIGH COMMODORES/Motown 1452			8
21	25	IN THE BUSH MUSIQUE/Prelude 71110			7
22	26	FUNK 'N' ROLL (DANCIN' IN THE FUNKSHINE) QUAZAR/ Arista 0349			7
23	23	ONLY YOU TEDDY PENDERGRASS/Phila. Intl. 3657 (CBS)			7
24	24	UNLOCK YOUR MIND STAPLES/Warner Bros. 8669			9
25	32	LONG STROKE ADC BAND/Cotillion 44243 (Atl)			5
26	28	YOU FOOLED ME GREY & HANKS/RCA 11346			8
27	30	I WANNA MAKE LOVE TO YOU RANDY BROWN/ Parachute 517 (Casablanca)			9
28	39	WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL/ Clouds 11 (TK)			4
29	34	TAKE THAT TO THE BANK SHALAMAR/Solar 11379 (RCA)			7
30	20	EASE ON DOWN THE ROAD DIANA ROSS/MICHAEL JACKSON/MCA 40947			10
31	35	(I'M JUST THINKING ABOUT) COOLING OUT JERRY BUTLER/Phila. Intl. 3656 (CBS)			6
32	37	ANGEL DUST GIL SCOTT-HERON/Arista 0366			6
33	31	PARTY LEON HAYWOOD/MCA 40941			10
34	21	GET OFF FOXY/Dash 5046 (TK)			21
35	22	DON'T STOP, GET OFF SYLVERS/Casablanca 938			13
36	40	IN THE NIGHT-TIME MICHAEL HENDERSON/Buddah 600 (Arista)			4
37	44	I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING/RCA 11386			3



38	27	HOLDING ON (WHEN LOVE IS GONE) LTD/A&M 2057	20
39	45	GET DOWN GENE CHANDLER/Chi-Sound/20th Century Fox 2386	4
40	46	MIDNIGHT GIRL LENNY WILLIAMS/ABC 12423	4
41	47	SO EASY CON FUNK SHUN/Mercury 74024	4
42	51	YOU STEPPED INTO MY LIFE MELBA MOORE/Epic 8 50600	4
43	29	SOFT AND WET PRINCE/Warner Bros. 8619	17
44	55	WE BOTH DESERVE EACH OTHER'S LOVE LTD/A&M 2095	3
45	36	BOOGIE OOGIE OOGIE A TASTE OF HONEY/Capitol 4365	24
46	52	LOVE TO BURN O. C. SMITH/Shadybrook 1045 (Janus/GRT)	4
47	48	DO WHAT YOU FEEL CREME D'COCOA/Venture 101	7
48	38	ONLY YOU LOLEATTA HOLLOWAY & BUNNY SIGLER/ Gold Mind 74012 (RCA)	13
49	43	DANCING IN PARADISE EL COCO/AVI 203	10
50	53	WHOLE LOT OF SHAKIN' EMOTIONS/Columbia 3 10828	6
51	41	HOT SHOT KAREN YOUNG/West End 1211	14
52	63	YMCA VILLAGE PEOPLE/Casablanca 945	2
53	61	CHANGE ZULEMA/Le Joint/London 3012	4
54	64	SHAKE YOUR GROOVE THING PEACHES & HERB/ Polydor 14514	2

CHARTMAKER OF THE WEEK

55	—	SEPTEMBER EARTH, WIND & FIRE ARC/Columbia 3 10854	1
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56	62	GANGSTER OF LOVE JOHNNY GUITAR WATSON/ DJM 1101 (Mercury)	2
57	42	YOU SHOULD DO IT PETER BROWN/Drive 6272 (TK)	12
58	—	FREE ME FROM MY FREEDOM BONNIE POINTER/Motown 1451	1
59	66	DON'T WEAR YOURSELF OUT McCRARYS/Portrait 6 70022	2
60	—	AIN'T WE FUNKIN' NOW BROTHERS JOHNSON/A&M 2098	1
61	49	RIDE-O-ROCKET BROTHERS JOHNSON/A&M 2086	7
62	68	LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069	2
63	54	I LOVE THE NIGHTLIFE (DISCO ROUND) ALICIA BRIDGES/ Polydor 14483	9
64	50	LOVE I NEVER HAD IT SO GOOD QUINCY JONES/ A&M 2080	8
65	69	NOW THAT WE FOUND LOVE THIRD WORLD/Island 8663 (WB)	3
66	57	SWEET MUSIC MAN MILLIE JACKSON/Spring 185 (Polydor)	10
67	58	SAY A PRAYER FOR TWO CROWN HEIGHTS AFFAIR/ De-Lite 908 (Mercury)	11
68	—	INSTANT REPLAY DAN HARTMAN/Blue Sky 2772 (CBS)	1
69	67	HELP YOURSELF BRASS CONSTRUCTION/United Artists 1242	4
70	70	CAN'T NOBODY LOVE ME LIKE YOU DO GENERAL JOHNSON/Arista 0359	3
71	74	THINKIN' ABOUT IT TOO AL JARREAU/Warner Bros. 8677	2
72	75	NO EASY WAY TO SAY GOODBYE O.V. WRIGHT/Hi 78521 (Cream)	2
73	65	I WISH YOU WELL MAZE/Capitol 4629	5
74	59	IT'S ALRIGHT (THIS FEELING I'M FEELING) VIVIAN REED/ United Artists 1239	7
75	71	DON'T WANNA COME BACK MOTHER'S FINEST/ Epic 8 50596	8

Produced by Johnnie Mae Mathews

ADC BAND "Long Stroke"



**LONG STROKE,
THE ALBUM. SD 5210**

**LONG STROKE,
THE SINGLE. 44243**

**LONG STROKE,
THE DANCE.**

**LONG STROKE,
FROM THE
ADC BAND.**

**On Cotillion
Records and
Tapes. ©**



BLACK MUSIC IS YOUR INDUSTRY...SUPPORT IT BY JOINING THE BLACK MUSIC ASSOCIATION NOW!

Membership in BMA is open to all individuals, companies and organizations involved in at least

one of the numerous and varied activities associated with the BMA's objectives. There will be two types of general memberships:

A. COMPANY MEMBERSHIP

Company membership is applicable to all companies or organizations involved in the music industry.

B. INDIVIDUAL MEMBERSHIP

Individual membership is applicable to all persons actively engaged in the music industry who would not become a member via a company and/or desire individual membership.

CHARTER MEMBERSHIP BONUS:

Membership dues paid anytime during calendar year 1978 will automatically be considered paid the remainder of 1978 and for the entire calendar year 1979, at no additional cost!

Prior to filling out an application please determine your correct membership category code from the following:

CATEGORY A: COMMUNICATIONS

- A-1: Advertising agencies
- A-2: Discotheques, cabarets and clubs
- A-3: Live theatre
- A-4: Motion picture companies and personnel; performers; independent producers and directors
- A-5: Press
- A-6: Professional organizations and associations
- A-7: Public relations firms
- A-8: Radio and television stations and personnel, including program and music directors, air personalities and independent programmers

CATEGORY B: MARKETING AND MERCHANDISING

- B-1: Distributors
- B-2: Importers and exporters
- B-3: One-stops
- B-4: Professional organizations and associations
- B-5: Promotion and marketing
- B-6: Rack jobbers
- B-7: Retailers
- B-8: Other

CATEGORY C: PERFORMING ARTS

- C-1: Attorneys
- C-2: Booking agents
- C-3: Managers
- C-4: Musicians
- C-5: Producers
- C-6: Professional organizations and associations
- C-7: Publishers
- C-8: Recording studios and personnel
- C-9: Songwriters
- C-10: Vocalists
- C-11: Other (e.g., dancers, dance companies, musical groups)

CATEGORY D: RECORDING, MANUFACTURING AND MUSIC INDUSTRY SERVICES

- D-1: Plating, processing and pressing plants
- D-2: Printers and lithographers
- D-3: Professional organizations and associations
- D-4: Recording companies or recording labels and personnel
- D-5: Tape duplicators
- D-6: Other

INDIVIDUAL MEMBERSHIP

If you are joining BMA as an INDIVIDUAL MEMBER in any of the 4 categories, please fill in this section only. Please print or type.

CHECK ONE:

- REGULAR MEMBERSHIP \$50.00 PER YEAR
- LIFETIME MEMBERSHIP \$1000.00

Insert your Category Code here: _____

Name _____

Mailing Address _____

City _____

State _____ Zip _____

Phone () _____

Occupation: _____

If you wish to be listed in the BMA Membership Directory, the following information is also necessary:

Employer _____

Address _____

City _____

State _____ Zip _____

Total Remittance Enclosed \$ _____

Please send your check/money order (made out to BMA) to 1500 Locust Street, Suite 1905, Philadelphia, Pennsylvania 19102



COMPANY MEMBERSHIP

If you are joining BMA as a COMPANY in Category A, B, C or D (except if your Company is a Recording Company or Recording Label, i.e., D-4), please fill in this section only. Please type or print.

CHECK ONE:

- \$250.00 per year for up to 7 individual memberships for company employees (plus \$50.00 for each additional employee member).
- \$500.00 per year for 15 individual memberships for company employees (plus \$50.00 for each additional employee member).

COMPANY MEMBERSHIP: Communications/Marketing and Merchandising/Performing Arts/Recording, Manufacturing, Music Industry Services.

Insert your Category Code here: _____

Total Employees Enrolled _____

Total Remittance Enclosed \$ _____

Name of Company _____

Your Name _____

Title _____

Type of Business _____

Business Address _____

City _____

State _____ Zip _____

Phone () _____

List full name and titles (or areas of job responsibility) of all employees to be enrolled as BMA members on a separate sheet of paper. Please send your check/money order (made out to BMA) to 1500 Locust Street, Suite 1905, Philadelphia, Pennsylvania 19102



RECORDING COMPANY OR RECORDING LABEL MEMBERSHIP

If you are joining BMA as a RECORDING COMPANY OR RECORDING LABEL under Category D-4, please fill in this section only. Please type or print.

CHECK ONE:

- SMALL COMPANY (under \$2 Million dollars annual revenue): \$250.00 per year for up to 7 individual memberships for company employees (plus \$50.00 for each additional employee member).
- SMALL-MEDIUM COMPANY (\$2-10 Million dollars annual revenue): \$500.00 per year for up to 15 individual memberships for company employees (plus \$50.00 for each additional employee member).
- MEDIUM COMPANY (\$10-25 Million dollars annual revenue): \$2000.00 per year for up to 50 individual memberships for company employees (plus \$50.00 for each additional employee member).
- LARGE COMPANY (\$25-40 Million dollars annual revenue): \$5000.00 per year for unlimited individual memberships for company employees.
- MAJOR COMPANY (Over \$40 Million dollars annual revenue): \$10,000.00 per year for unlimited individual memberships for company employees.

Insert your Category Code here: _____

Name of Company _____

Your Name _____

Title _____

Type of Business _____

Business Address _____

City _____

State _____ Zip _____

Phone () _____

Total Employees Enrolled _____

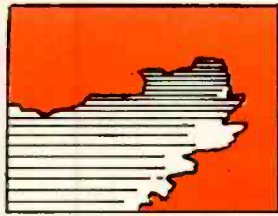
Total Remittance Enclosed \$ _____

List full name and titles (or areas of job responsibility) of all employees to be enrolled as BMA members on a separate sheet of paper. Please send your check/money order (made out to BMA) to 1500 Locust Street, Suite 1905, Philadelphia, Pennsylvania 19102



RECORD WORLD BLACK ORIENTED ALBUMS

A weekly survey of airplay and sales activity on key black oriented albums



EAST

Adds

Chaka Khan
Donald Byrd
Bionic Boogie
Brass Construction
Stargard

Gonzales
Lakeside
Mandrill
The Wiz
Double Exposure

Prime Cuts

Chaka Khan—(We Got Love)—WOL, WWIN;
(Sleep On It)—WOL, WWIN; (Life Is A
Dance)—WWIN, WDAS-FM*

Melba Moore—(Dance)—WNJR; (Promise)—
WNJR; (Pick Me Up)—WWRL

Cheryl Lynn—(Give My Love)—WWIN;
(You're The One)—WWIN, WDAS-FM*

Brass Construction—(Pick Yourself Up)—
WDAS-FM, WOL; (Get Up)—WDAS-FM,
WNJR*

Funkadelic—(Grooveallegiance)—WDAS-FM;
(Cholly)—WWIN, WDAS-FM; (Funk Band)—
WDAS-FM

Barry White—(Look At Her)—WOL, WDAS-FM;
(It's Only Love)—WWIN; (Just The Way)—
WWIN, WNJR*

Isaac Hayes—(Just The Way)—WWRL; (Zeke
The Freak)—WWIN

Jerry Butler—(Let's Make Love)—WDAS-FM,
WWIN; (Are You Lonely)—WDAS-FM, WWIN;
(Sad Eyes)—WDAS-FM; (Nothing Says)—
WDAS-FM, WOL; (Dreamworld)—WWIN

Cameo—(Anything You Want)—WWIN; (Ugly
Ego)—WOL, WDAS-FM, WWRL, WWIN;
(Friend To Me)—WOL, WWIN; (Give Love
A Chance)—WWIN, WNJR*

Kinsman Dazz—(Saturday Night)—WDAS-FM;
(Forget About Loving)—WDAS-FM

LTD—(It's Time)—WWRL

Major Harris—(I Want To Dance)—WWRL; (Let
Me Take You)—WOL

Quasar—(Funk With Big Foot)—WNJR

Village People—(Hot)—WNJR

Ashford & Simpson—(Get Up)—WWIN;
(Flashback)—WWIN

Billy Joel—(52nd St.)—WDAS-FM; (Stillletter)—
WDAS-FM

Rance Allen—(I Belong)—WOL

Bar Kays—(Holy Ghost)—WDAS-FM

Peaches & Herb—(Love It Up)—WOL; (Get
Up)—WOL

Rose Royce—(Do It)—WWIN, WOL

Tina Turner—(Fruits)—WOL

Latimore—(Long Distance)—WWIN, WOL;
(Dig)—WOL

Jimmy Castor—(Mystery)—WWRL

Odyssey—(Lucky Star)—WWIN

Gene Chandler—(Get On Down)—WDAS-FM

Sarah Dash—(Sinner Man)—WDAS-FM

Switch—(Pulled A Switch)—WDAS-FM

Double Exposure—(All The Way)—WOL, WNJR*

Black Sun—(Big Money)—WWRL

Jazz Fusion

Ronnie Laws—(Love Is Here)—WDAS-FM,
WWIN, WWRL; (All Of You)—WWIN

Al Jarreau—(I'm Home)—WDAS-FM; (Fly)—
WDAS-FM; (Wait)—WDAS-FM; (Bright)—WWRL

Wilton Felder—(Let's Dance Together)—
WDAS-FM; (My Name Is Love)—WDAS-FM;
(Star)—WDAS-FM

Donald Byrd—(Close Your Eyes)—WNJR;
(Thank You)—WOL, WDAS-FM, WWIN;
(Lakeside)—WOL; (Loving You)—WWIN,
WNJR; (In Love)—WNJR

Patrice Rushen—(Music)—WNJR, WWRL

Les McCann—(You Think)—WWRL

Ramsey Lewis—(I Love To Please)—WDAS-FM

Roy Ayers—(Touch)—WWRL, WNJR, WWIN;
(Get On Up)—WDAS-FM

Gil Scott-Heron & Brian Jackson—(Showbizness)—
WDAS-FM; (A Prayer)—WDAS-FM; (To
Be Free)—WDAS-FM

Richard Groove Holmes—(Let's Groove)—WWRL

Brecker Bros.—(East River)—WWRL

Lenny White—(Lady Madonna)—WWRL

Aquarian Dream—(Play It)—WOL, WWIN,
WNJR; (You're A Star)—WDAS-FM

Herb Alpert & Hugh Masekela—WDAS-FM*

Sales Breakouts

Cheryl Lynn (Columbia)
Lou Rawls (Phila. Intl.)
Jerry Butler (Phila. Intl.)
Mothers Finest (Epic)
Wilton Felder (ABC)
Patrice Rushen (Elektra)

Kool & The Gang—(Everybody's Dancing)—
WWIN, WNJR*

Shalamar—(Lovely Lady)—WWIN; (Stay
Close)—WWIN

Pockets—(Happy)—WOL; (Tell Me)—WWIN;
(Love Your Head)—WWIN

Caroline Crawford—(Coming On Strong)—
WDAS-FM; (It Rains Because)—WOL;
(Caroline's Breakdown)—WOL, WDAS-FM

The Wiz—(Can I Go On)—WDAS-FM; (You
Can't Win)—WDAS-FM, WNJR; (Poopy)—
WDAS-FM, WNJR; (Home)—WDAS-FM;
(Don't Bring Me)—WNJR

Freda Payne—(I'll Do Anything)—WNJR;
(Fallin' In Love)—WNJR; (Tell Me Please)—
WNJR

Bionic Boogie—(Fess Up For Boogie)—WWIN;
(Hot Butterfly)—WWIN

Gonzales—(Just Let It Lay)—WWIN

Lakeside—(All The Way)—WOL

Stargard—(Blue Rain)—WOL

Mandrill—(Don't Stop)—WOL; (Too Late)—WOL

Third World—WDAS-FM*

Adds

Lou Rawls
Santana
Cerrone
Bar Kays

Brecker Bros.
Captain Sky
Latimore

Prime Cuts

Chaka Khan—(We Got Love)—KKT; (Some
Love)—KKT, KUTE*

Melba Moore—(You Stepped)—KKT, KDAY*

Johnny Guitar Watson—(Miss Frisco)—KDIA

Barry White—(Just The Way)—KKT, KDAY*

Donna Summer—(Last Dance)—KKT; (Heaven
Knows)—KKT, KDIA*, KUTE*, KDAY*

Mother's Finest—(Don't Wanna)—KKT

Lou Rawls—(Send In The Clowns)—KDIA

Carlos Santana—(One Chain)—KKT, KUTE

Faze-O—(Good Thang)—KKT; (Who Loves)—
KDIA

Pockets—(Happy For Love)—KKT, KDIA,
KUTE*

Bar Kays—(Holy Ghost)—KKT, KDIA

Bionic Boogie—(Hot Butterfly)—KKT

Eddie Drennon—(Disco Jam)—KKT

Latimore—(Got To Get It Off)—KDIA

McCoo & Davis—(I Got Love)—KSOL

Captain Sky—(Wonder)—KDIA

Macho—(I'm A Man)—KKT

Con Funk Shun—(Make It Last)—KKT

Sun—(Son Of A Gun)—KKT

WEST

Jazz Fusion

Roy Ayers—(You Send Me)—KSOL, KDIA

Al Jarreau—(Think)—KKT

George Duke—(Movin')—KKT

Aquarian Dream—(Play It)—KKT, KDIA

Jimmy Ponder—(Love Will)—KDIA; (A Clue)—
KDIA

Brecker Bros.—(East River)—KUTE

Jimmy McGriff—(Midnight Boogie)—KDIA

Gil Scott-Heron & Brian Jackson—KDAY*

Bobby Caldwell—KDAY*, KDIA*, KUTE*

Sales Breakouts

Isaac Hayes (Polydor)
Al Jarreau (Warner Bros.)
Lou Rawls (Phila. Intl.)
Brecker Brothers (Arista)

Cerrone—(Je Suis Music)—KUTE

Quasar—KDIA*

Funkadelic—KUTE*

Ashford & Simpson—KDAY*

Rose Royce—KUTE*, KDAY*

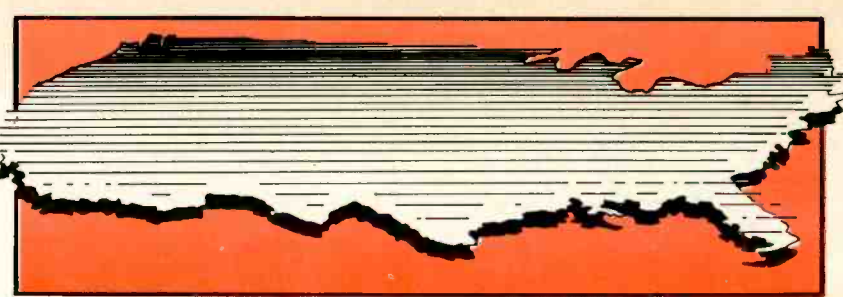
Brides of Funkenstein—KDAY*, KUTE*

Hi Tension—KUTE*

Three Degrees—KUTE*

Diana Ross—KUTE*

Village People—KUTE*



MIDWEST

Jazz Fusion

Grover Washington, Jr.—(Santa Cruzin)—
KKSS, WABQ*

Ronnie Laws—(All Of You)—KKSS, WCHB,
WJPC; (Love Is Here)—WBMX; (Grace)—
WBMX, KPRS*

Wilton Felder—(Let's Dance)—KKSS, WBMX,
WJLB; (I Know)—WBMX; (Why Believe)—
WBMX, KPRS*

Patrice Rushen—(When I Found)—WBMX;
(Sons Of Love)—KKSS, WABQ*

Al Jarreau—(Thinking)—KKSS, WJPC; (Home)—
WBMX, KKSS; (Fly)—KKSS, WJPC; (Bright)—
WBMX, WABQ

Gil Scott-Heron & Brian Jackson—(A Prayer)—
KKSS; (Showbizness)—WVON

Ronnie Foster—(Soft Heart)—WBMX; (Midnight)—
WBMX; WAMO; (Happy Song)—WAMO;
(Easier Said)—WAMO, WABQ*

Lenny White—(Lady Madonna)—KKSS

Chuck Mangione—(Children)—KKSS, WJPC

Roy Ayers—(Get On Up)—WCHB, WJPC; (You
Send Me)—WBMX; (Touch)—WCHB, KKSS,
WCHB; WAMO*, KPRS*, WABQ*

Richard Groove Holmes—(Let's Groove)—
WBMX, WABQ*

Bobby Caldwell—(What You Won't)—WBMX

Billy Cobham—(Bolinas)—KKSS

Ramsey Lewis—(All The Lies)—WJPC

Les McCann—(Just The Way)—WBMX

Donald Byrd—KPRS*, WABQ*, WAMO*

Aquarian Dream—(Star)—WBMX, WJLB*

Weather Report—(River People)—KKSS

Lenny White—WABQ*, WAMO*

Adds

Ronnie Laws
Chaka Khan
Jerry Butler
Lou Rawls
Cerrone
Diana Ross
Donald Byrd
Patrice Rushen

Kinsman Dazz
Lakeside
Patti Brooks
Pages
Latimore
Don Downing
Mark Almond

Prime Cuts

Chaka Khan—(We Got Love)—KKSS, WJPC,
WBMX, KPRS*

Rose Royce—(Angel)—WBMX

Isaac Hayes—(Zeke The Freak)—WCHB; (Just
The Way)—WCHB; (Shafi)—WCHB, WABQ*,
KPRS*, WAMO*

Melba Moore—(You Stepped)—KKSS, WBMX,
WABQ*, WAMO*

Johnny Guitar Watson—(Miss Frisco)—KATZ;
(Gangster)—WBMX, WVON

Barry White—(September)—WBMX, WCHB;
(It's Only Love)—WJPC; (Just The Way)—
WBMX, WAMO, WJPC; (Look At Her)—
WCHB; (Early Years)—KATZ, KPRS*

Lou Rawls—(Dead End Street)—WJPC; (Stay
With Me)—KKSS; (Send In The Clowns)—
KKSS; (Tobacco Road)—WJPC

Cameo—(Anything)—WBMX, KPRS*, WABQ*

Mother's Finest—(Don't Wanna)—WJLB, KKSS;
(Love Changes)—KKSS, WBMX; (Watch My
Stylin)—WVON

Staples—(Unlock)—WVON, WBMX, WJPC

Diana Ross—(Never Say)—WCHB; (I Don't)—
WCHB; (Reach Out)—WCHB, KPRS*, WAMO*

Cheryl Lynn—(Saved My Day)—KKSS

Pointer Sisters—(Fire)—WJLB

Faze-O—(Good Thang)—WBMX, WVON,
WABQ, KPRS*

Gonzalez—(Just Let)—WBMX; (Dancing)—KKSS;
(Bob Grope's Blues)—KKSS

Dennis Coffey—(Someone Special)—WJLB

Bar Kays—(Holy Ghost)—KKSS, KATZ

Booker T. Jones—(Try To Love)—WJLB

Latimore—(Dig A Little)—WBMX; (Too Hot)—
KKSS

Phyrework—(Coming For Your Love)—KKSS

Taste of Honey—(If We Love)—WJPC

Free Life—(Wish You Were Here)—WBMX

Al Hudson—(Lost Inside)—WBMX

Kool & The Gang—(Everybody's Dancin')—
WAMO; (Dancing Shoes)—WAMO; (I Like
Music)—WAMO, KPRS*

McCoo & Davis—(I Thought)—KKSS

Wilson Pickett—(She's So Tight)—WJLB

Temptations—(Eveready)—WVON, WABQ*

Sales Breakouts

Cheryl Lynn (Columbia)
Lou Rawls (Phila. Intl.)
Gino Vannelli (A&M)
Jerry Butler (Phila. Intl.)
Wilton Felder (ABC)
Patrice Rushen (Elektra)

Denise LaSalle—(Overtime)—WBMX

Kinsman Dazz—(Forget)—WBMX

Don Downing—(Doctor Boogie)—WBMX

Cerrone—(Music Of Life)—WBMX

Mark Almond—(City)—WBMX

MFSB—(Star)—WBMX

Jerry Butler—(Let's Make Love)—KKSS

Patti Brooks—(Come Fly With Me)—KKSS

Pages—(I Get It From You)—KKSS

Sarah Dash—(Sinner Man)—KKSS

Crackin'—(Double Love)—KKSS

Peaches & Herb—(The Star Of My Life)—KKSS

Arthur Prysock—WABQ*

Stargard—KPRS*

Brass Construction—KPRS*

Brides of Funkenstein—KPRS*, WAMO*

Lakeside—WAMO*

Ashford & Simpson—KPRS*, KATZ*, WAMO*

SOUTH-SOUTHWEST

Jazz Fusion

Ronnie Laws—(Love Is Here)—WDIA; (These
Days)—WBOK, WDIA; (Live Your Life
Away)—WGIV; (All Of You)—WDIA

Grover Washington, Jr.—(Doo Dat)—WAOK,
KMJQ, KYOK; (Santa Cruzin)—KMJQ,
KYOK, WYLD-FM*

Gil Scott-Heron & Brian Jackson—(Angola)—
WYLD-FM; (Showbizness)—WYLD-FM, WLOK*

Al Jarreau—(Fly)—KMJQ; (Thinking)—KMJQ;
(Sitting)—KMJQ

Ramsey Lewis—(Legacy)—WGIV

Wilton Felder—(Cycles Of Time)—KMJQ;
(Star)—KMJQ; (I Know)—KMJQ

Patrice Rushen—(Didn't You Know)—KMJQ;
(Hang It Up)—KMJQ; (Music)—KMJQ

Billy Cobham—(Bolinas)—KMJQ, WYLD-FM*

Bobby Caldwell—(Down For The Third Time)—
KMJQ

Roy Ayers—(Get On Up)—WMBM, WAOK;
(You Send Me)—KMJQ, WYLD-FM; (Can't
You See)—KMJQ, KYOK, WYLD-FM*

Herbie Mann—(Let's Stay)—KMJQ; (Watermelon
Man)—KMJQ

Ronnie Foster—(Happy Song)—KMJQ; (Love
Satellite)—KMJQ; (Nassau)—KMJQ; (Soft
Heart)—KMJQ; (Easier Said)—KMJQ

Eddie Horan—(Concert By The Sea)—KMJQ;
(Love The Way)—KYOK

Aquarian Dream—WBOK*

Donald Byrd—KMJQ*

Sales Breakouts

Brass Construction (UA)
Melba Moore (Epic)
Cheryl Lynn (Columbia)
Lou Rawls (Phila. Intl.)
Gino Vannelli (A&M)
Wilton Felder (ABC)
Patrice Rushen (Elektra)

Jorge Santana—(Seashell)—KMJQ; (Love The
Way)—KMJQ

Wiz—(You Can't Win)—WDIA

Chic—(I Want Love)—KMJQ; (Savoir Faire)—
KMJQ; (Le Freak)—KMJQ

Parliament—(Aqua Boogie)—WGIV; (Deep)—
WGIV, WAOK*

Chaka Khan—(WEDR-FM)*, KMJQ, KYOK*

Brides of Funkenstein—KYOK*

Cameo—WGIV*, WEDR-FM*, KYOK*

Cheryl Lynn—WEDR-FM*, KYOK*

Ollie Baba—WEDR-FM*

Lalo Schiffrin—WMBM*

Booker T. Jones—WEDR-FM*

Lakeside—KYOK*

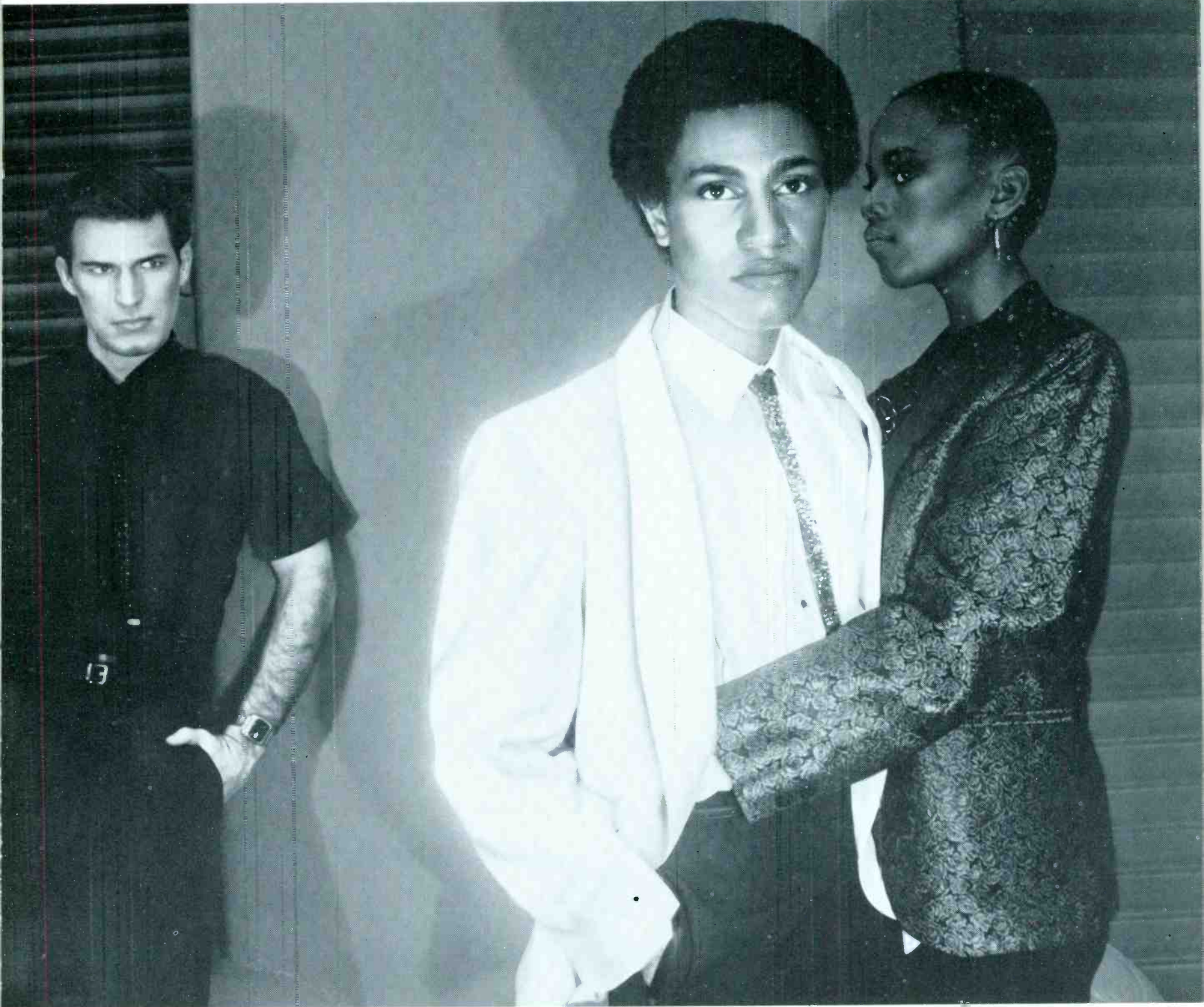
Sweet Cream—WEDR-FM*

Brass Construction—WEDR-FM*

Jimmy Castor—WEDR-FM*

(Asterisk indicates entire LP is being played)

**IF IT'S LOVE
THAT YOU'RE LOOKING FOR,
LOOK NO FURTHER.**



You don't have to look very hard to find Keith Barrow nowadays, because in the last few months he's put together a string of hits that's made him a certified superstar at the age of twenty-three. 3-10722

"You Know You Want to Be Loved" began it all in the summer, and now Keith's back with "If It's Love That You're Looking For"—quickly becoming one of the hottest songs of the season.

Both of these hits and much more funky Keith Barrow magic can be found on his new album "Physical Attraction." It displays Keith's astounding talents as a singer and songwriter, and it's sure to spread Keith's attraction from your eyes to your ears in seconds flat.

**KEITH BARROW'S NEW ALBUM
"PHYSICAL ATTRACTION"**

**Featuring the hit single, "If It's Love That You're Looking For."
On Columbia Records and Tapes.**

Disco File (Continued from page 32)

more in the European mold but staying away from cliché and keeping the emphasis on the ecstatic vocals. "Tender Is The Night" (6:46) is the most conventionally romantic of the cuts but its complex vocal arrangement, lovely fast hustle beat and clean break make it as attractive as the other material here. Hardly the album one was expecting from THP, but Morrison and Guenther's revamp of the group is one of the season's most pleasant surprises—and it gets better with each listening. Note: DJ copies of THP #2 are pressed on milk-white vinyl.

Amant is making the biggest splash of the other new concept groups currently, probably because TK house producer **Ray Martinez** proves to be the perfect synthesizer of other people's music. Amant's "If There's Love," out now on a TK disco disc in advance of the album release, sounds like a medley of Eurodisco changes and hooks—a snatch from **Voyage** here, some **Santa Esmeralda** claps there, touches from **Cerrone**, **Costandinos**, **Midney**, **Don Ray**; clearly, Martinez has studied the modern masters and, to be nice, we can call the results an homage rather than a rip-off. Because the track does work, does have a lot of drive and holds up beautifully in this 11:18 **Jim Burgess** mix, but there are few flashes of inspiration or originality. Indeed, practically the only different thing Martinez has done here is to use male instead of female voices for the lyric passages and even that is only fitfully successful, at best falling somewhere between Costandinos and Don Ray in effect. The flip side, "Hazy Shades of Love" (8:50), is essentially more of the same, somewhat fresher but not as sure-fire a combination of borrowed hooks. Still, both cuts are so shrewdly calculated they can't miss and the early feedback is already overwhelmingly favorable... **Gaz** is one of those international productions, recorded by **Jurgen Korduletsch** (**Claudja Barry's** producer) in Munich and Philadelphia and using session stars like **Keith Forsey**, **Thor Baldursson** (who also arranged here), **Don Renaldo**, **Zach Zachery** and the team of **Benson**, **Benton & Ingram** on vocals. Bring all these people together with a **Richie Rivera** mix and the results are varied and unpredictable, each cut taking a new direction with the overall emphasis on slick, pop-oriented dance music. The standout is "Sing Sing" (7:14), which has a tricky, involving synthesizer twist; a nice bass line; bouncy, sing-song vocals and an jazzy feel with nostalgic overtones. "Indian Gaz" reminds me of the **Salsoul Orchestra** or **Goody Goody** and "Boogie Woman" takes these elements and adds a flash of **Bionic Boogie**. "Interstellar Love Affair" zooms off in a more interesting direction, introducing three female space freaks anxious to seduce the listener; their vocals and imitation sex and the Cerrone-style production here are hard to resist. Derivative, perhaps, but, like Amant, extremely well-made... **Billy Terrell**, the producer behind **Gary Criss**, also created **Fantasia** which debuts with a disco disc titled "Sweet Sweet City Rhythm" (TK), a frothy, pulsing, highly commercial record that, like **Andrea True's** "New York You Got Me Dancing," pays tribute to a number of big name New York clubs ("Flamingo!" the chorus girls scream, and **Les Mouches**, **Infinity**, **Studio 54**, **Regines** and one or two others are name-dropped in passing). The vocals, too, are generally on the Andrea True level, but the production—especially the sweeping strings, much of the chorus work and the pick-me-up changes—is better than that and Terrell carries things off smartly in spite of the textural unevenness. This is a **Richie Rivera** "midnight mix" though, again, TK does not credit him (or Burgess on Amant) on the record label.

BRING ON THE BOYS: A new **Vernon Burch** album slipped by virtually unnoticed a few months back, but, happily one cut has been salvaged and thoroughly revised for disco play. At 5:52, the remix of "Brighter Days" (Chocolate City/Casablanca) is not substantially longer than the original track, but the reconstruction is

extensive: a full intro, featuring an energetic string section that had been buried in the earlier mix, was added for instant pick-up; more instrumentation was inserted behind Burch's vocals, giving the central section extra fullness and punch; and the mostly instrumental second half of the cut was enlivened considerably with several lost tracks (again, the strings are striking) and more emphasis on a bright female chorus. Burch still bears a strong resemblance to **Stevie Wonder** and he's wonderfully optimistic here, so this is a particularly welcome remix... I've always had a weakness for **Joe Simon's** rich, achingly deep voice and it sounds especially good on his new release, a **Norman Harris** production called "Love Vibration" (5:05 on a Spring disco disc) that sets the vocals off against an insinuating, irresistible bass line. The result is one of Simon's more effective dance records—and a definite change of pace for Harris, who puts all the Philly conventions aside for this fine foray into more serious funk, New York style but with a Southern accent... **Keith Barrow**, who made one of the more promising debuts last year, is back with a new album, "Physical Attraction" on Columbia, that contains his most interesting disco entry so far. It's a track called "Turn Me Up" (7:35) with a lightly chugging arrangement and oddly casual, incongruously off-hand falsetto vocals; the whole thing comes together in the final break segment when the strings well up, the organ takes off and, just before the fade a percussion change sparks the mix. Though both the vocals and the production here wear thin in spots and could be greatly benefited by a disco-style remix, the feeling is intriguing, almost gospel with some **Sylvester** overtones, and if the intensity confined within the track were let loose, it might be rather powerful. Turn it up... **Edwin Starr's** "Contact" (20th Century) is a spicy, percolating record that jumps with percussion, handclaps and nervous synthesizer blips. Singing about the beginning of love, disco style—the "contact" is eye-to-eye: "I was looking at you/you were looking at me"—Starr sounds as rough and ready as ever and the mix by **Rick Gianatos** plays up the zippy percussion movement in the intro and breaks. Watch this one—it's out as a 12-inch and lp cut, both 7:21... **Damon Harris**, ex **Temptations**, ex **Impact**, still sounds just like **Eddie Kendricks** only now he seems to be getting better disco material than his former inspiration. Case in point: "It's Music" (a disco disc on Fantasy/WMOT running 8:40), a spirited song about the power of music that matches Harris' cutting, vibrant falsetto with a dense, shimmering track full of movement and surprise. "Music can blow your mind," the lyrics insist, and while this may not be especially mind-blowing, it's certainly appealing and very well-sustained... **David Simmons**, on the other hand, sounds very like **Teddy Pendergrass**, though the comparison may be flattering him somewhat, and both sides of his debut disco disc (also on Fantasy/WMOT) are of interest: "Will They Miss Me" (6:07) tackles a potentially morbid, moody theme—"Will they miss me when I'm gone?/Will the memory linger on?"—with a delightful light-heartedness and verve: "Hard and Heavy" (7:31), is by comparison, the weightier cut (the message: "living is hard, loving is heavy") but it, too, pumps along nicely and picks up steam in the final chorus build and the break. Both worth checking into.

CBS Intl. Inks Cerrone



CBS Records International has announced the signing of world-renowned disco artist Cerrone to an international contract covering all countries except the U.S., France, Canada, Belgium and Switzerland. Cerrone has a new album out on the CBS label called "Cerrone IV—The Golden Touch." Pictured from left at the signing in London: Johnny Black, press officer, CBS Records UK; Peter Robinson, director of international a&r, CBS Records UK; Maurice Oberstein, managing director, CBS Records UK; Marty Mecher, Cerrone's lawyer; and Cerrone.

Magnet Records presents

BIRD ROLLINS

with his new, just released single
"No Heat No Hot Water"
(The first disco blues record)
Available on 12" disco
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Stanley Back, President
Stephen Sitver, Business Mgr.

"A P.K. Promotion"

Pacific Arts Corp. Taps Denise Barbour

■ CARMEL, CAL. — The Pacific Arts Corporation has announced the appointment of Denise Barbour as national director of mail order sales.

The mail order department will distribute not only Pacific Arts but other record labels as well, and will report to national sales director Rick Orr.

**WHAT COULD MAKE US DROP
ONE HOT SINGLE
AND CHANGE TO ANOTHER?**

"LOVE CHANGES!"

8-50641



Once station programmers heard the tough but tuneful sound of "Don't Wanna Come Back" (our original choice for the Mother's Finest single), they found themselves comin' back again and again to the album it came from.

What they found is a ballad that unleashes lead singer Joyce Kennedy's fiery fury like never before.

So while "Don't Wanna Come Back" was making its way up the charts, stations began playing the new song, "Love Changes." And in a few weeks, more stations were playing the album cut than the hit single.*

With so many stations already on the song as an LP cut, it shouldn't put you through too many changes to learn that we've pulled "Don't Wanna Come Back" and released "Love Changes" instead. 8-50596

Now, nothing stands in the way of this mean "Mother Factor."

*Stations playing "Love Changes"—WWRL, WBLS, WILD, WHAT, WDAS, WIGO, WAOK, V103, WGIV, WWIN, WEBB, WEA, WKYS, WOL, WHUR, OK-100, WENZ, WANT, WRAP, WTOY, WABQ, KCOH, KYOK, KMJQ, KJET, KKSS, KATZ, WESL, WHRK, WNNR, WXEL, WXOK, KKTT, KACE, KUTE, KRE, KLIP and others.

**"LOVE CHANGES (LOVE WILL MAKE YOU OH SO HAPPY)!"
THE NEW HIT SINGLE FROM THE MOTHER'S FINEST ALBUM,
"MOTHER FACTOR." ON EPIC RECORDS.**

JE 35546

GERMANY

By JIM SAMPSON

■ MUNICH—A recent case in the Munich courts points up a baffling aspect of the German music industry. Earlier this year, a local recording company sold 2100 cassettes labelled "Best of **Ricky King**," featuring cover versions of hits by the country's top instrumentalist. King, an exclusive CBS artist, had nothing to do with the issue, though his name and picture were used and no other performance information was given. CBS brought the case to the local prosecuting attorney, who filed criminal charges of fraud, trademark infringement and unfair competition. A judge dropped the fraud charge, convicting the man on the other two counts and letting him off with only a warning. The offender escaped a sentence because there was no judicial precedent in Germany for sentencing in such cases.

Usually, tape and record manufacturers claim similar "Best Of" or "Tribute To" packages by anonymous studio musicians are honoring the composer, not the performer. In this way, anyone can bring out a **Neil Diamond** or **ABBA** set, because there is no copyright control in Germany. GEMA issues carte blanche recording authorizations; music publishers give no recording license. The King case seemed to be different because King is not a composer. Still, the court decided it could justify neither a fraud conviction nor a sentence for trademark infringement or unfair competition. CBS and the state attorney are appealing, claiming a "clear and gross" example of fraud. CBS is also suing the manufacturer.

PUB PATTEN: Following hit singles by **Henry Valentino** and **Lesley Hamilton**, **Wolf Bruemmel** of Magazine Music is behind another **Rolf Soja**-produced **Baccara** single that's a pretty sure shot for central European charts; Magazine, a subsidiary of Germany's biggest magazine publisher Gruner & Jahr, is also launching the new group **Santiago** internationally, produced by **John D. Andrea** and due early next year . . . Intersong Germany reports new agreements with Gogly Music of Tel Aviv (**Izahr Cohen**) and Cezame of France plus **Sweet** and German rocker **Inga Rumpf**; Intersong's superproducer/writer **Drafi Deutscher** currently riding high (again) with "Mama Leone" on Many Eurocharts . . . **Trudy Meisel's** Intro publishing beefing up its commitment to domestic rock groups: **Supermax** due to collect double gold here for current single and album; **Michael Wynn Band** ready to release their second lp, produced in Frankfurt by **Peter Hauke** (who's also done Supermax and **Nektar**); Meisel group **Japan** is from England, hot in Japan, currently touring the U.S. on a promo tour; **Scorpions** are German, tops in Japan, and preparing a Eurotour with **Fritz Rau** . . . The English group **Wishful Thinking** had to wait nine years for their first hit, this year, with "Hiroshima" in Germany; having broken up in the meantime, Global Music's **Peter Kirsten** put them together again, premiering last week in Munich.

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO — WOULD PAUL WASSERMAN CONSIDER WORKING WITH PRIME MINISTERS? The **Keith Richards** trial debate continues. Ordered by **Judge Lloyd Graburn** to perform a benefit concert for the residents of the Canadian National Institute For The Blind, Richards has stated that he will perform whenever and wherever he's told. The CNIB has indicated confusion over the decision and some are worried that a public association of the blind with a heroin addict will lead the public to assume there is some connection between the two. Meanwhile, former Prime Minister **John Diefenbaker**, in calling for a review of Richards' sentence, said he thought it would be more appropriate if Richards did a benefit for the deaf. The cheap joke backfired: Diefenbaker was being considered as a sponsor for social work on behalf of the deaf. He apologized and is now a sponsor. Diefenbaker himself is hard of hearing. If Richards were to do a benefit for the deaf, would Dief line up for tickets?

LIFE IN THE PROVINCES: MORE ADO ABOUT NOTHING . . . **Battered Wives** is the name of a local rock quartet. Women Against Violence Against Women wants that name changed and has placed pressure upon politicians to help change it. The band was enlisted as

(Continued on page 71)

ENGLAND

By PHILIP PALMER

■ LONDON—Although no official statement has been released, it is strongly rumored at press time that **Brian Brolly**, managing director of Paul McCartney's MPL Communications Company for nearly five years, is to leave at the end of the year. At present, MPL execs are remaining tight-lipped over the pending departure, and Brolly was not available for comment. Prior to joining MPL, Brolly was managing director of the original MCA Records independent operation in the UK, a position he took over following several years with Universal Pictures. During his time with MCA Records, Brolly was responsible for the initial development of the company and was largely responsible for the recording of Tim Rice and Andrew Lloyd Webber's "Jesus Christ Superstar" projects.

BACK AGAIN: Once again **Allan Clarke** has re-joined the **Hollies**, and the band has reunited with producer **Don Richards** for a new album on Polydor, to be released early next year. In addition, Clarke's latest solo album, "I Wasn't Born Yesterday," will be released on **Aaron Sixx' Aura** label, following an agreement reached with **Spencer Proffer's** Pasha Music organization. Produced in L.A. by Proffer, the album includes Clarke compositions written with a variety of writers, including **Gary Benson**, **Randy Bishop** and Proffer. The Hollies will undertake a UK tour in March and will then play selected dates in Germany. To coincide with the tour, Polydor will issue a hit compilation album, which will be backed by a TV campaign.

CHARISMA PROFITS: Charisma Records has turned in its best results ever for the 1977 financial year—the company's gross profits exceeded 500,000 pounds on income, up 53 percent on the previous

(Continued on page 71)

JAPAN

CONFIDENCE

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

■ Japan's top female duo **Pink Lady** has recently recorded a single, "Love Counter Down," for Warner/Curb, which will release the single worldwide except Japan and the Phillipines at the beginning of January. The song, composed by **James Hopkins Harrison** with lyrics by **Detlef Peterson**, was recorded under the supervision of **Mike Curb**, pictured here with the duo. The consulting business of Pink Lady's activities in the overseas market is handled by **Paul Drew**. Pink Lady has released nine singles here in Japan, eight of which became No. 1 hit on the Confidence Single Chart, and their record has never been broken.



From November 5 on, Nippon Phonogram will release **Rocket Records**, which has been released here by Toshiba EMI. The first products from Nippon Phonogram will be **Elton John's** single, "Part Time Love," and his lp, "A Single Man."

King Records recently marked a quarter century of sales activity through London Records under an agreement with Decca Records of the U.K., and celebrated the successful business relationship achieved to date by extending its contract with Decca.

Victor Musical Industries simultaneously released four **Kiss** solo albums on October 25. **Paul Stanley** is the strongest seller of them, bulleted this week at No. 20 spot on the Confidence Album Chart. The other three are also showing strong chart actions: **Gene Simmons** is bulleted at No. 24, **Ace Frehley** at No. 31 and **Peter Criss** at No. 41.

England (Continued from page 70)

year's figures. With only nine months of sales, Charisma's current sales are 19 percent over budget and the company claims it has already exceeded the 1977 turnover and that 1978 forecasts are "encouraging."

SADLER'S WELLS GOES COUNTRY: Sadler's Wells, the home of opera, is to start presenting country music as of January 28, when **Roy Clark** and the **Oak Ridge Boys** spearhead what will become appearances by leading American acts and the foremost British bands on a monthly basis. The country music shows, brainchild of Anchor Records staffer **Charlie McCutcheon**, will be sponsored by Levi Jeans and Jack Daniel's Tennessee Sour Mash Whiskey, and will be promoted by **Noel D'Abo**. All the concerts will be compered by **Bob Stewart** of Radio Luxembourg and will be transmitted throughout Europe. BBC-TV will be recording the first concert for screening at a later date.

BITS AND PIECES: Noted rock authority, broadcaster **Charlie Gillett** is planning to give up his "Honky Tonk" radio program to concentrate on his Oval Productions Company with fellow director **Gordon Nelki**. The pair have signed a record outlet through A&M . . . Britain's first morning newspaper to be launched in 75 years has joined the list of Record Business chart users. The paper will also use the R.B. hit panel (to which 55 UK radio personalities contribute) and the disco chart . . . **Mike Oldfield's** first album in three years, "Incantations," is released by Virgin Records this month. Oldfield will undertake a UK and European tour early next year, his first since the "Tubular Bells" concert in 1973 . . . EMI Group chairman **Sir John Read** opened EMI's new 500,000-pound record and tape distribution center in Athens, Greece on November 7 . . . Veteran **D. Peter Murray** has recorded his first-ever single, a spoken-word version of Boy Dylan's "Forever Young" . . . Once again, **Tony Barrow** has been retained to look after the English-speaking media folk at next year's MIDEM . . . Singer-songwriter **Stuart Reffold** has been pacted by **Wayne Bickerton** to his WEA-distributed State label . . . Atlantic is readying the release of the new **Emerson, Lake and Palmer** lp, "Love Beach," recorded in Nassau, while Elektra has scheduled a worldwide release for previously unreleased material recorded in the late '60s by **Jim Morrison** and the **Doors**, entitled, "An American Prayer."

Canada (Continued from page 70)

the support act on the current Canadian **Elvis Costello** tour, most of the venues on the tour being owned by the respective municipalities. WAVAW mounted demonstrations across the country to force the politicians to dump Battered Wives. Soon, every hall in which the band was to play handed the band an ultimatum: change the name or no show. At a hastily organized press conference, co-manager of the band **John Hughes** announced that "for the purpose of future live engagements" the band will simply be known as The Wives. WAVAW is not impressed. The album is still on the market and the logo, depicting a bloodied lipstick smear on a fist, is still in use. Until those are pulled from the market, threatened the WAVAW, the demonstrations will continue. Stay tuned . . .

INSTANT VIDEO REPLAY: Interviewing hard core rockers can be a hazard to your health, as we all know, but **Al Stewart**??? It seems a CITY-TV crew recently filmed an interview with our fave minstrel before he performed at Maple Leaf Gardens. However, sax man **Phil Kenzie**, for reasons unknown, took the tape of the interview after it was finished and destroyed it. An embarrassed Stewart agreed to do the interview again and explained that Kenzie had a peculiar sense of humor . . . not to mention that Kenzie was also leaving to join **Rod Stewart's** band. Good luck, Rod . . .

RUMORS REGARDLESS OF ACCURACY: **Elvis Costello's** recent appearance at The El Mocambo received less local media coverage than when he originally appeared at the club earlier this year. Was the press blackout a retaliation for El's decision to ban press from the club performance? Is it true that Timo Laine's new label, Lady Records, is operated by **Terry Sheppard** and **Nick Panaseiko**?

CBS International Ups Pita

■ **NEW YORK**—Jorge A. Fernandez, director of finance of CBS Records International's Latin American operations, has announced the appointment of Jorge Pita to the post of associate director of finance for Latin American operations, CBS Records International.

In his new position, Pita will be responsible for financial analysis, standardization of financial procedures and monitoring results of operations.

Pita joined CBS Records International's Latin American operations in November, 1977 as finance manager.

The A/C Report

(A Bi-Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

I BELIEVE YOU—Carpenters—A&M (15)
MY LIFE—Billy Joel—Col (13)
OOH BABY BABY—Linda Ronstadt—Asylum (10)
THIS MOMENT IN TIME—Engelbert Humperdinck—Epic (8)
I WILL BE IN LOVE WITH YOU—Livingston Taylor—Epic (7)
WEDDING SONG—Mary MacGregor—Ariola (7)
DON'T CRY OUT LOUD—Melissa Manchester—Arista (6)
TOO MUCH HEAVEN—Bee Gees—RSO (6)
THIS IS LOVE—Paul Anka—RCA (5)
WE'VE GOT TONITE—Bob Seger—Capitol (4)
WESTWARD WIND—Dan & Coley—Big Tree (4)
PART-TIME LOVE—Elton John—MCA (4)
I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (4)
MORNING SUN—Carole King—Capitol (4)
LOVE ME AGAIN—Rita Coolidge—A&M (4)

WBZ/BOSTON

DON'T WANT TO LIVE WITHOUT IT—Pablo Cruise—A&M
I BELIEVE YOU—Carpenters—A&M
MY LIFE—Billy Joel—Col

WIP/PHILADELPHIA

EVERYBODY NEEDS LOVE—Stephen Bishop—ABC
HOW YOU GONNA SEE ME NOW—Alice Cooper—WB
I BELIEVE YOU—Carpenters—A&M
OOH BABY BABY—Linda Ronstadt—Asylum
SEPTEMBER—Earth, Wind & Fire—Col (p.m.)
TOO MUCH HEAVEN—Bee Gees—RSO

WBAL/BALTIMORE

I BELIEVE YOU—Carpenters—A&M
MORNING SUN—Carole King—Capitol
MY LIFE—Billy Joel—Col
OOH BABY BABY—Linda Ronstadt—Asylum
THIS MOMENT IN TIME—Engelbert Humperdinck—Epic
WEDDING SONG—Mary MacGregor—Ariola

WKBC-FM/WINSTON-SALEM

I BELIEVE YOU—Carpenters—A&M
THIS IS LOVE—Paul Anka—RCA
WE'VE GOT TONITE—Bob Seger—Capitol

WSM/NASHVILLE

I BELIEVE YOU—Carpenters—A&M
THIS MOMENT IN TIME—Engelbert Humperdinck—Epic

WSB/ATLANTA

BABY AS YOU TURN AWAY—Tom Jones—Epic
DON'T CRY OUT LOUD—Melissa Manchester—Arista
HOW YOU GONNA SEE ME NOW—Alice Cooper—WB
IT DOESN'T MATTER ANYMORE—Don McLean—Arista
MANANA—Jimmy Buffett—ABC
OOH BABY BABY—Linda Ronstadt—Asylum
TIME PASSAGES—Al Stewart—Arista

WIOD/MIAMI

OOH BABY BABY—Linda Ronstadt—Asylum
TOO MUCH HEAVEN—Bee Gees—RSO

WJBO/BATON ROUGE

DON'T CRY OUT LOUD—Melissa Manchester—Arista
FOREVER AUTUMN—Justin Hayward—Col
I WILL BE IN LOVE WITH YOU—Livingston Taylor—Epic
THE GAMBLER—Kenny Rogers—UA
WLW/CINCINNATI
LIKE A SUNDAY IN SALEM—Gene Cotton—Ariola
OOH BABY BABY—Linda Ronstadt—Asylum
PART-TIME LOVE—Elton John—MCA
TOO MUCH HEAVEN—Bee Gees—RSO

WTMJ/MILWAUKEE

DON'T CRY OUT LOUD—Melissa Manchester—Arista
DRIFTWOOD—Moody Blues—London
I BELIEVE YOU—Carpenters—A&M
THIS MOMENT IN TIME—Engelbert Humperdinck—Epic
TOO MUCH HEAVEN—Bee Gees—RSO

WCCO-FM/MINNEAPOLIS

HERE AT A WESTERN WORLD—Steely Dan—ABC
OOH BABY BABY—Linda Ronstadt—Asylum
PART-TIME LOVE—Elton John—MCA
WEDDING SONG—Mary MacGregor—Ariola
WHEN IT'S OVER—Roberta Flack—Atlantic

KMOX-FM/ST. LOUIS

I BELIEVE YOU—Carpenters—A&M
IF I SAW YOU AGAIN—Pages—Col
MANANA—Jimmy Buffett—ABC
MIDNIGHT SUN—Shaun Cassidy—Warner/Curb
OOH BABY BABY—Linda Ronstadt—Asylum
TOO MUCH HEAVEN—Bee Gees—RSO
WEDDING SONG—Mary MacGregor—Ariola
WE'VE GOT TONITE—Bob Seger—Capitol
YOU THRILL ME—Exile—Warner/Curb

KMBZ/KANSAS CITY

I BELIEVE YOU—Carpenters—A&M
IT DOESN'T MATTER ANYMORE—Don McLean—Arista
SLEEPING SINGLE IN A DOUBLE BED—Barbara Mandrell—ABC
THIS FEELING INSIDE—Randy Goodrum—Arista
THIS MOMENT IN TIME—Engelbert Humperdinck—Epic

KULF/HOUSTON

EVERYBODY NEEDS LOVE—Stephen Bishop—ABC
MY LIFE—Billy Joel—Col
OOH BABY BABY—Linda Ronstadt—Asylum
TULSA TIME—Don Williams—ABC
KOY/PHOENIX
HOW MUCH I FEEL—Ambrosia—WB
THIS MOMENT IN TIME—Engelbert Humperdinck—Epic

KIIS/LOS ANGELES

ALIVE AGAIN—Chicago—Col

KPNW/EUGENE

DANCING IN THE CITY—Marshall Hain—Harvest
I BELIEVE YOU—Carpenters—A&M
YOU THRILL ME—Exile—Warner/Curb

KVI/SEATTLE

I BELIEVE YOU—Carpenters—A&M
PROMISES—Eric Clapton—RSO
STRANGE WAY—Firefall—Atlantic
 Also reporting this week: WHDH, WSAR, WNEW, WQUD-FM, WFTL, WGAR. 25 stations reporting.

Musexpo '78 Draws Over 2000

(Continued from page 3)

(April/Blackwood) and Bill Lowery (Lowery Music), drew by far the largest attendance. The Radio Programming Seminar (see story in next week's RW) included both Lee Abrams of Burkhart/abrams and Hal Jackson of WBLS-FM among others, and produced the greatest audience participation.

The other seminar workshops included Record Production, taped by the Public Television station in Miami and panelled by Albhy Galuten (Karlbyh Prod.), David Chackler (Phoenix Records), Pat Desario (Discotel, Montreal), Michael Kuntze (Karma Prod., Germany), Jeff Lane (Big Boro Records), Edwin Birdsong, Todd Rundgren and Seth Synder (MCI); International Lawyers and Accountants, panelled by Wayne Coleman, Ralph Ehrenpreis, Marshall Gelfand, Lewis P. Horowitz, Neville Johnson, David Ravdin, Richard Roemer and Kim Guggenheim; A&R and Artist Development, panelled by Larkin Arnold (Arista), Warren Schatz (RCA), Marcel Stelman (Decca), LeBaron Taylor (CBS), Joe Vias (RCA International), Larry Schnur (Epic) and Al Mair (Attic Records, Canada).

While each of the seminars covered different and specific topics, several spheres of interest were common to all. Constant points were made by members of the foreign music industry as to the differences between their markets and the U.S. and the overall financial difficulties most have in dealing with U.S. record and publishing companies. No matter what the subject of the panel, questions were raised about the inner workings of U.S. radio.

Many of the panels included members of the Latin American recording community and interest in that area was keen on the parts of both the U.S. and European attendees. In most cases Latin music was compared to product available in the U.S. and European disco markets and it was suggested several times that Spanish artists from Central and South American would be far more successful in the English speaking countries if they were to record in both languages.

The Musexpo seminar format is one of the few opportunities for domestic and foreign representatives of both the recording and publishing fields to express their views and ask questions about various business practices on an international level. The only complaint voiced about this kind of forum was that there were perhaps too many panelists and that there should be only two or three next year with more

time devoted to questions from the floor.

For the first time, Musexpo this year provided a closed-circuit video system that was utilized primarily by the Country Music Association for re-broadcasts of their recent Country Music Awards show. Several record companies also broadcast short films on their artists. Much of the Musexpo activities were filmed by Miami's WCPT-TV for a Public Television documentary on the music business in general and specifically the growth of Miami as a major music center. It is scheduled to be broadcast next month.

Four evening and one afternoon artists showcases were presented and featured The Keane Brothers (Phoenix), Jiva (Polydor), Mike Pinera, Marlane Charles (Protege), The Bill Anderson Show (sponsored by CMA) and an all Australian showcase featuring Kevin Borich Express, Galapagos Duck, W. P. Brennan, Saltbush and Jade Hurley.

While participation by U.K. music executives seemed decreased because the government decided not to subsidize Musexpo attendance this year, the overall ambiance of the five-day meet was that more business was done this year than in previous years. Interviews with a number

of attendees seemed to confirm this assumption.

Buddy McCluskey of CBS Argentina had never attended a Musexpo before and felt his trip was more than justified by the two sub-publishing deals he made while there. "Since I am the only publisher from a large Latin American organization here," he said, "I was able to give the European and Australian publishers a clear picture of what our market is."

Marc Guilutin, director of a&r for Mushroom Records, explained that the company's intention in attending was to "set up foreign publishing arrangements and to contact worldwide labels for our record catalogue. We may have accomplished that here." Gilutin also explained that the importance the company put on the meet was best illustrated by president Shelly Siegel's three-day attendance. As one of the few American record companies with high executive attendance, Mushroom was also exposed to a great deal of new material.

Tom van den Bremer, who recently left Basart Records in Holland to set up his own Born Free Records, admitted there was more material available to him than he could comfortably sign up because of the size of his

market. "This is a problem for all Europeans," he said. "Americans don't realize we are not that big. I give my product (to other territories) for free. I never ask for advances. Americans here have asked for as much as \$10 thousand advance and in Holland 25 thousand is a gold record." Van den Bremer did pick up the rights for one Australian artist, one American artist and one Canadian artist while in Miami.

Lou Ragusa, head of the new Infinity Music, has attended all four Musexpos and felt this year's was "the best they had and the first chance I've had to make a deal here. I feel the product is better than in past years." Infinity will sub-publish a U.K. catalogue as a result the convention.

Billy Meshel, head of Arista Music, brought in his entire U.S. and U.K. professional staffs and admitted they "have found some things to discuss. We heard some masters and some songs that we feel will be smashes in the U.S. This was a worthwhile trip not only as a business experience but as a very pleasant social experience as well. I had heard that this was not supposed to be a well organized event and I don't know what the hell they're talking about." Meshel attended the first Musexpo four years ago and there picked up the American rights to the international hit "Paloma Blanca" for Famous Music.

Two relatively small American publishers, Stanley Mills of September Music and Alan Korwin of Sudden Rush Music, were able to secure deals with European publishers. Mills will represent several new songs in the U.S. and Korwin's "Who's Donna Love Me" by the Imperials is set for release by Discoton Records in Germany.

Geoff Heath and Eddie Levy, who consider their Heath/Levy and Geoff & Eddie Music companies to be English publishing companies with a strong American base, felt they benefitted most at Musexpo by concluded several deals started prior to the meet and starting negotiations on others. They felt, however, that Miami lacked "atmosphere" and Musexpo should be held in someplace like Los Angeles or San Francisco. "Europeans don't feel Musexpo is very important," Levy said, "and that's good for me because there's no competition."

In general, all those interviewed felt they benefitted financially from Musexpo and were more than willing to offer suggestions for the convention's improvement in the future.

Trick Treat



Rick Nielsen of Epic recording group Cheap Trick recently visited WIBA-FM in Madison, Wisconsin. The "From Tokyo to You" lp featuring the Tricksters performing before sellout audiences at Tokyo's Budokan Theatre in 1978, was serviced to David Benson, program director for the midwest rock station, by Nielsen, Cheap Trick's songwriter and lead guitarist. The live lp was serviced to radio and press only on Halloween, October 31.

Chappell Names Sheets Executive Assistant

NEW YORK — Donna Sheets has been named executive assistant at Chappell Music. The announcement was made by Chappell president Irwin Z. Robinson.

Background

Ms. Sheets joined Chappell in 1977 as administrative assistant to Irwin Robinson.

Gotham Names Dempsey Radio Adv. Manager

NEW YORK — Peggy Mulhall, director, media-radio, CBS Records, has announced the promotion of Susan Dempsey to manager, radio advertising, Gotham Advertising.

Dempsey joined Gotham Advertising in 1974 and most recently held the position of coordinator, radio advertising.

Album Picks

(Continued from page 59)

AT THE TOP

THE FOUR TOPS—ABC AA 1092 (7.98)

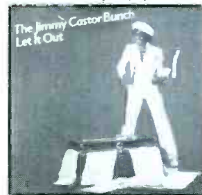


With Norman Harris in the producer's chair, the group has been steered in the direction of its earlier hits with pumping melodies, gritty vocal harmonies and an unrelenting beat.

"H.E.L.P." should put them back on top of the charts.

LET IT OUT

THE JIMMY CASTOR BUNCH—Drive LP 107 (TK) (7.98)



Castor once again instills a distinctive sense of humor into his music and comes out with songs like the unforgettable "Bertha Butt Encounters Vadar." For a change of pace, there's a smooth arrangement of "You Light Up My Life."

MEATLOAF

STONEY & MEATLOAF—Prodigal P7 10029R1 (7.98)



A timely re-release of an album Meatloaf recorded several years ago. His hard rocking style is very much in evidence throughout and the vocal style that sent "Bat Out Of Hell" to platinum rings true.

NEW WORLDS

MANDRILL—Arista AB 4195 (7.98)



On their newest effort Mandrill shows off their special brand of powerful funk. A non-stop good time atmosphere pervades as the band jumps through some of its most impressive material to date. BOA airplay is certain as is disco play.

CLEAN

EDWIN STARR—20th Century Fox T 559 (7.98)



Starr's classic Motown sound which has remained intact over the years is embellished here by a funky disco base that he manipulates easily. Classy production and Starr's searing vocals should garner plenty of action.

Curb Wins Cal. Lieut. Governor's Race

(Continued from page 3)

tial campaign, Curb had backed Richard Nixon's re-election race by providing the services of several Curb acts and pressing copies of a new Nixon fight song, performed by the Mike Curb Congregation, on MGM Records, which Curb then headed.

Despite his neophyte status, though, the 33-year-old Curb drew strong G.O.P. support, beginning with the endorsement of another entertainment business figure turned politician, former Republican governor Ronald Reagan. Fueled by strong party and financial backing, Curb's campaign utilized saturation video, radio and print ads: like Nixon's '68 and '72 media blitzes, the Curb push focused more on developing an "image," that of a youthful and successful businessman, rather than on addressing specific issues in contention.

Curb's media confrontations with his opponent likewise downplayed platforms. But instead of self-promotion, both men traded provocative charges from early on in the campaign, beginning with Dymally's assertions that Curb had performed in a pornographic film, as well as on a gay parody lp in the late '60s. With Dymally insisting Curb's background was that of a shifty entertainment entrepreneur, Curb retaliated first through denials, then through allusions to his continued rapport with California's most successful and respectable show business figures, and eventually through his own charges of improprieties on Dymally's part. There was also a controversial story in New West magazine, reporting on alleged business transgressions, lawsuits and claims of underpayment by musicians and associates.

If Curb's split-ticket victory created problems for the dominant Democratic party, both Curb and Brown were publicly signaling their interest in overcoming partisan differences. Curb's acceptance speech, which came shortly after midnight on the morning of the 8th, touted "a new spirit of cooperation," (and also announced his wife's pregnancy), while both candidates reiterated that intent during separate press conferences later that day.

If Curb's victory represents a personal victory, it will also likely involve a hiatus from active participation in the business for the duration of his term. At press time, neither Curb nor his top label execs were available for comment on the future of Warner/Curb and how its management will be structured after Curb assumes his new post. A label spokesperson said no for-

mal announcement was expected before the weekend.

Since forming Warner/Curb over two years ago, Curb has minimized his own record production activities to concentrate on both his label and his political career; even so, the label has garnered a long string of successful single hits by the Four Seasons, the Bellamy Brothers, Shaun Cassidy, Debby Boone and, more recently, Exile. Prior to setting that label, Curb has translated his success as a producer into top posts at MGM Records, where he was president, at his own Sidewalk Productions, and with Transcontinental Music.

WB Sets Campaign For Ambrosia LP

■ LOS ANGELES—Warner Bros. Records has announced a comprehensive merchandising, marketing and promotional campaign on behalf of the group Ambrosia, and their first album for the label, "Life Beyond L.A." Radio promotions are currently underway in over 50 key AM and FM markets throughout the country, with contests, drawings and giveaways, revolving around both the album and single titles as well as the group's name. Prizes range from all-expense-paid five-day Hawaiian vacations for two to Ambrosia fruit cups and recipes, albums, tickets and concert packs.

The group currently on the 40 date, first leg of their major '78-'79 American tour, will also be doing a number of in-store appearances, in conjunction with various retail contests and intensive radio and print advertising campaigns.

Arista's 3rd Qtr.

(Continued from page 4)

ing over the three month period were releases including the Alan Parsons Project's second album for the label, the gold "Pyramid"; Al Stewart's Arista debut "Time Passages," released during the close of the quarter and already gold; new lps by Eric Carmen ("Change of Heart") and Gil Scott-Heron "Secrets"; and the first album by Quazar. Also continuing to sell records at a strong pace were Barry Manilow, with a gold single for "Copacabana," the staying power of his multi-platinum lp "Even Now," and his hit single "Ready To Take A Chance Again" on the "Foul Play" Soundtrack. Other records having an impact on the first quarter's revenue totals were Michael HENDERSON's "In The Night-Time" and the latest lps by best-selling acts The Bay City Rollers and The Muppets.

Goff Bows Label

■ NEW YORK—Sam Goff has formed a new label, Prism Records along with his two partners, Harvey Averne and Len Fichtelberg.

The new venture will initially focus on disco product, with its first release, an album entitled "Plug Me to Death" by the Erotic Drum Band.

Album Analysis

(Continued from page 8)

ing #99 and #110 spots in the previous two weeks in the beginning of the new act's sales curve, indicating an extremely rapid climb for a first album. Even more surprising is that the racks have yet to come in strongly on this one, although this delayed rack action is typical of rack marketing for a new group. Rush (Mercury) enters at #95 bullet in a notably fast start for the group. The Brides of Funkenstein (Atlantic) jump 10 spots to #99 bullet with strong retail sales boosted by r&b one-stop reports. Pat Travers (Polydor) moves 10 notches to #100 to round out the top 100 big jumps.

Singles Analysis

(Continued from page 8)

ment in N.Y. and St. Louis, and picked up many major market adds. Bob Seger (Capitol) #45 bullet shows enormous activity in the mid-west, and is gaining on the west coast. Dan Hartman (Blue Sky) #47 bullet maintains its disco appeal at #10 on RW's Disco Chart. The Jacksons (Epic) #56 bullet climbs the chart with continued BOS activity at #11. Also making chart impact are: Nick Gilder (Chrysalis) #57 bullet; Glen Campbell (Capitol) #58 bullet; Livingston Taylor (Epic) #59 bullet; and Queen (Elektra) #60 bullet, showing marked interest in both sides of the record; Paul Stanley (Casablanca) #62 bullet, showing major market adds; Barry White (20th Century Fox) #64 bullet, escalating to #2 bullet BOS; The Cars (Elektra) #65 bullet; Rick James (Gordy) #70 bullet; Rose Royce (Whitfield) #73 bullet; Chanson (Ariola) #77 bullet, climbing to #16 bullet BOS; Leif Garrett (Scotti Bros.) #80 bullet, gaining extensive teen response nationally; and Cheryl Lynn (Col) #83 bullet, picking up strong BOS power at #10 bullet.

Entering the RW Chart for the first time this week are: Earth Wind & Fire (Arc/Col) #67 bullet, which also gained entrance as the BOS Chartmaker at #55 bullet; The Pointer Sisters (Planet/Elektra) #75 bullet; Hot Chocolate (Infinity) #78 bullet; and Boston (Epic) #81 bullet.

Record World en Brasil

By OLAVO A. BIANCO

■ Nelson Ned (Copacabana), después de la presentación que hizo en Octubre en Nueva York en el Carnegie Hall, tiene muchas presentaciones ya marcadas para el extranjero. En este momento, al lado del éxito en México, tiene buena difusión en España, y en Argentina.

María Creusa (RCA) es la atracción de "O BECO." De vuelta al Brasil, la querida cantante hace más de una serie de extraordinarias presentaciones en aquella conocida casa nocturna.

Después del fuego que destruyó sus instalaciones, **Silvio Santos** esta usando el Palacio de las Convenciones (Anhambi) en los domingos, mientras busca otro local para esa presentación, pues la construcción de su nuevo estudio va llevar mucho tiempo.

Y poco más de dos meses después, un fuego en la madrugada destruyó los estudios de la Cadena Tupi de Televisión en Sao Paulo. En la noche del siete para el ocho de Octubre, la más importante de las instalaciones, responsable por la generación de la imagen para toda la Cadena, quedó destruida.

Waleska (Copacabana) que acaba de lanzar su nuevo LP, ya tiene firmada treinta días de presentaciones en Buenos Aires, donde debe seguir el próximo mes de Noviembre.

Roberto Leal (RGE) después de mucho tiempo en Portugal, para presentaciones y terminación de los trabajos de su film, lanza un nuevo LP, con muy buena aceptación de su público.

Julio Iglesias (CBS) lanza un LP en Portugues esta semana en

Brasil. El cantante estuvo por unos días, participando en recepciones promovidas por la CBS y se fue muy contento. Ahora a ver lo que va a pasar con su disco en portugueses.

Gloria Gaynor (Phonogram) se esta presentando con mucho éxito en Banana Power Disco-que, clubes, etc. La cantante seguira para Argentina, Chile, y Venezuela.

Esta semana se abre la mas nueva y grande discoteca de Brasil; no se si hay otra asi en Latinoamerica: **Aguarius Disco Club**, con una capacidad para tres mil personal, y una instalación de sonido fantástica.

Harry James y su orquesta estan en Brasil y se quedaran hasta el fin de Octubre, con presentaciones en Rio de Janeiro, Minas Gerais, Rio Grande de Sul, y Sao Paulo.

Elizeth Cardoso (Copacabana) empezó con mucho éxito sus presentaciones en Japon al lado de su grupo de músicos. La cantante que acaba de lanzar su nuevo disco en Brasil, se quedara por tres semanas en Japon.

Roberto Carlos (CBS) mientras graba su nuevo disco en Estados Unidos, tiene su nombre en los noticieros. Todo se refiere a informaciones de que estaria separandose de su esposa, lo que por otro lado, el desmiente firmemente.

Aprovecho esta oportunidad para agradecer a todos los que han colaborado para la realización del special "Copacabana 30 años," empezando por **Thomas Fundora**, editor y vice-presidente, al editor general de *Record World*, **Bob Austin**, y al equipo de la revista.

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ La Sociedad Mexicana Recaudadora de Derechos Intelectuales (SOMDI) notificó notarialmente a todas las empresas grabadoras que a partir del 30 de Octubre, se abstengan de pagar los Derechos de Ejecución Pública a la SACM. (Sociedad de Autores y Compositores de Mexico) Posteriormente se hará la notificación a los Canales de T.V. y empresas radiales. Según hemos podido conocer, SOMDI ha dado a conocer la situación que se presentaría a los que efectuasen pagos

a al SACM, ya que se enfrentarían a la obligación de tener que volver a pagar los derechos o hacerle frente a problemas legales. Por otra parte, la SACM guarda un hermético silencio en todo este asunto, mientras gran parte de las empresas grabadoras están determinando situar los fondos en Juzgados respectivos de México, hasta tanto se determine a manos de quien irán a parar los Derechos de Ejecución Pública. Seguire informando . . . Practicamente todas las expresiones

bailables están cayendo abatidas ante la fuerza arrolladora de la música disco entre la juventud. Todo tipo de músicaailable se está enfrentando a este fenómeno, que venimos vaticinando hace tiempo. A través de todo Estados Unidos, Latinoamérica y Europa, el fenómeno de las "discotecas" es enorme. Los clubs y lugares bailables latinos en Estados Unidos estan sufriendo una competencia enorme, viendo menguada notablemente la asistencia de los bailadores salseros o de música tropical, que han ido colmando los salones de todas las nuevas discotecas que a diario se establecen. Incluso en Brasil, las clásicas "Escuelas de Samba" estan experimentando el fenómeno de ver a sus miles de fanáticos bailadores abandonar sus salones, para ubicar sus bailes en las "discotecas" brasileñas. En cuanto a la venta de discos de músicaailable latina, el fenómeno se está presentando aún más fuerte. Las ventas están palideciendo, mientras las de música "disco" sigue aumentando a pasos agigantados.



Fausto

Acaba de ser vendida Radio WADO de Nueva York a un grupo de personalidades puertorriqueñas. Según un vocero de la emisora, que radia diariamente en Español, el "pago de \$6,500 millones constituye la más grande inversión hecha por grupo minoritario alguno en Estados Unidos en la compra de una estación de radio." Los nuevos propietarios de la emisora son **Nelson G. Lavergne**, presidente de la junta y principal funcionario ejecutivo, **Ben Morales**, presidente y como asociados, **Manuel Siverio** y **Premier Maldonado**. Un nuevo paso de avance de los latinos de Nueva York, que aplaudimos delirantemente . . . Iniciaré **Fausto** de Colombia una jira este mes, que le llevará hasta Nueva York, para actuaciones en el Madison Square Garden . . . Muy buena la interpretación de **Luciana** (EMI) del número "Qué vas a dejar?." Comienza a recibir muy buena promoción en varias áreas . . . El grato amigo **Hector Marciano** se ha hecho cargo de la programación musical de WKAQ de Puerto Rico. ¡Felicidades Hector! . . . "A pesar de todo" en interpretación de **Lindomar Castillo** le servirá posiblemente para arrasar en toda Latinoamérica al popular brasileño.



Hernando Barbosa

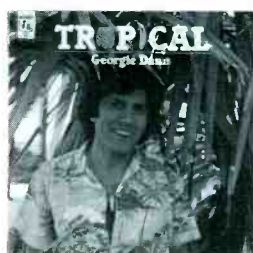
Juan Rafael Meoño, previamente Director de Programación de Radio KALI de Los Angeles, acaba de ser nombrado Jefe de Operaciones de la KROQ Radio America, localizada en Burbank, California y cubriendo todo el gran Los Angeles. ¡Felicidades Meoño! . . .



Roberto y su Banda

(Continued on page 75)

RECORD WORLD LATIN AMERICAN ALBUM PICKS



TROPICAL

GEORGIE DANN—Caytronics CYS 1522

Sigue dándole Georgie Dann un toque personalísimo a sus grabaciones, que van tomando fuerza en algunos mercados. Temas de corte tropical a su manera, tales como "Pachito Eche" (Alex Tovar), "En un bote de vela" (R. Rosado), "Rosa María" (L. Montañe) "Guajira" (Dann-E. García) y otras.

■ Georgie Dann is spreading his popularity through his modern treatment of Latin oldies. Rhythmical and contagious arrangements. "En un bote de vela," "Como una falsa moneda" (Dann-Garcia), "El año Viejo" (C. Salcedo), more.

(Continued on page 76)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Los Angeles

1. **JURO QUE NUNCA VOLVERE**
LUPITA D'ALESSIO/Orfeon
2. **YO VI LLORAR A UN HOMBRE**
VICENTE FERNANDEZ/Caytronics
3. **VOY A PERDER LA CABEZA POR TU AMOR**
JOSE LUIS/TH
4. **LAS CUENTAS CLARAS**
CHELO/Musart
5. **MI ULTIMO BESO**
ROMULO ALCOCER/Yuriko
6. **ADIOS AMOR TE VAS**
JUAN GABRIEL/Pronto
7. **EL VIENTO, LA BRISA Y TU RECUERDO**
GRUPO VENUS/Latin
8. **POR UN JURAMENTO**
ANGEL RIOS/Safari
9. **MI FRACASO**
JUAN GABRIEL/Pronto
10. **NO VOLVERAS A VERME**
QUETA JIMENEZ/Arcano

San Juan

- By WKAQ (HECTOR MARCANO)
1. **SONGORO CONSONGO**
HECTOR LAVOE/Fania
 2. **CANTANTE ERRANTE**
ANDY MONTANEZ/Velvet
 3. **NO, 1 DJ**
GOODY GOODY/Velvet
 4. **NO HAY VUELTA ATRAS**
SALSA FEVER/FAM
 5. **ATREVIDA**
TOMMY OLIVENCIA Y SU ORQUESTA/TH
 6. **ME VOY AHORA**
ISMAEL MIRANDA/Fania
 7. **HOT SHOT**
KAREN YOUNG/WES
 8. **FILETE**
JOHNNY VENTURA/COM
 9. **READY TO TAKE A CHANCE AGAIN**
BARRY MANILOW/ARE
 10. **BARBARAZO**
WILFRIDO VARGAS/KAR

Los Angeles

- By KWKW (PEPE ROLON)
1. **POR UN JURAMENTO**
ANGEL RIOS/Safari
 2. **NO VOLVERAS A VERME**
QUETA JIMENEZ/Arcano
 3. **COMO TE LLAMAS TU**
ESTELA NUÑEZ/Pronto
 4. **DAME DAME**
JUAN GABRIEL/Pronto
 5. **Y LAS MARIPOSAS**
JOAN SEBASTIAN/Musart
 6. **ME ENREDASTE**
DENJAMIN FELIX/Orfeon
 7. **HERIDA DE AMOR**
MARIA VICTORIA/RCA
 8. **SABOTAJE**
LOS BABY'S/Peerless
 9. **TE ESCOJI PARA MI**
PUNTO QUATRO/OB Prod.
 10. **PUES SI, PUES NO**
MARIA ELENA JASSO/Musart

Tampa

- By WYOU (WOODY GARCIA)
1. **QUE HE DE HACER PARA OLVIDAR**
SOPHY
 2. **POR UNA FLOR**
ALFONSO PAHINO
 3. **QUE PROFUNDO ES TU AMOR**
RAMIRO
 4. **YA NO ME QUIERES**
GRUPO MEDITERRANEO
 5. **RENCUENTRO**
ORLANDO CONTRERA
 6. **COMPRENDE O PORQUE TE AMO**
CARLOS JAVIER BELTRAN
 7. **ESTA NOCHE NO HABLEMOS DE AMOR**
LOS TERRICOLAS
 8. **TE AMO**
WILKINS
 9. **SOLO TU**
MIRIAM Y LOS HIJOS DEL PARAGUAY
 10. **DONDE ANDARAS AMOR**
DANIEL MAGAL

Ventas (Sales)

Phoenix

- By KIFN (GILBERTO ROMO)
1. **QUE LLEVE EL DIABLO**
RAMON AYALA/Freddie
 2. **CUANDO ESCUCHES MI CANCION**
JUAN GABRIEL/Pronto
 3. **EL MURO**
YOLANDA DEL RIO/Arcano
 4. **COMO TE LLAMAS TU**
ESTELA NUÑEZ/Pronto
 5. **LA PELOTICA DE PING PONG**
GATOS NEGROS/Melody
 6. **PURA VACILADA**
LUCIANA/Raff
 7. **SANGRE DE VINO**
MARCO A. VAZQUEZ/Pronto
 8. **JURA QUE NUNCA VOLVERE**
LUPITA D'ALESSIO/Orfeon
 9. **CARA DE GITANA**
DANIEL MAGAL/Caytronics
 10. **MATAME**
BEATRIZ ADRIANA/Peerless

Spain

- By JOSE CLIMENT
1. **FUE TAN POCO TU CARINO**
ROCIO DURCAL/Ariola
 2. **VIVIR ASI ES MORIR DE AMOR**
CAMILLO SESTO/Ariola
 3. **ANNA**
MIGUEL BOSE/CBS
 4. **ESPERANZAS**
PECOS/Epic
 5. **ESPINITA**
ALBERT HAMMOND/Epic
 6. **SI AMANECE**
ROCIO JURADO/RCA
 7. **LA GALLINA CO-CO-UA**
ANA/Hispavox
 8. **BESO A BESO . . . DULCEMENTE**
PALOMA SAN BASILIO/Hispanavox
 9. **TODO COMENZO**
BETTY MISSIEGO/Columbia
 10. **UNA CASA EN EL AIRE**
MARI TRINI/Hispanavox

San Antonio

1. **JURO QUE NUNCA VOLVERE**
LUPITA D'ALESSIO/Orfeon
LUCHA VILLA/Musart
2. **JUNTA TUS GARRAS**
CARLOS MIRANDA/Freddie
3. **AMIGO**
LOS CADETES/Ramex
4. **QUE ME LLEVE EL DIABLO**
RAMON AYALA/Freddie
5. **A PESAR DE TODO**
VICENTE FERNANDEZ/Caytronics
6. **SEAMOS HUMANOS**
CHELO/Musart
7. **QUE CASUALIDAD**
JOE BRAVO/Freddie
8. **INCERTIDUMBRE-MIENTEME**
JIMMY EDWARDS/Texas Best
9. **MIS OJOS QUERENDONES**
RUBEN NARANJO/Zarape
10. **MI PIQUITO DE ORO**
CARLOS MIRANDA/Freddie

Puerto Rico

1. **EL BARBARAZO**
WILFRIDO VARGAS/Karen
2. **POR MUCHAS RAZONES TE QUIERO**
JOHANNA ROSALY/Velvet
3. **TE AMO**
WILKINS/Coco
4. **FILETE**
JOHNNY VENTURA/Combo
5. **PORQUE ME GUSTAS**
FELITO FELIX/Mega
6. **MI FRACASO**
JUAN GABRIEL/Pronto
7. **UN IMPOSIBLE AMOR**
GILBERTO MONROIG/Artoimax
8. **SONGORO CONSONGO**
HECTOR LAVOE/Fania
9. **AMAME**
PECOS KANVAS/Velvet
10. **LA JUMA NO. 2**
CONJUNTO QUIZQUEYA/Lisnel

Nuestro Rincon (Continued from page 74)

Carlos Marquez, propietario de Christy Record Sales, de Westminster, Colorado, se encuentra gravemente enfermo. Hacemos votos por su pronto restablecimiento . . . Codiscos lanzó en Colombia largas duraciones de musica tropical de La Bandita" de **Hernando Barboza** titulado "El Fiestero" y de **Robert y Su banda** titulado "Soy la Ley." Muy buenas grabaciones que recibirán acogida entre el público salsonmano . . . Me envía **Mateo San Martin** de Kubaney Publishing Corporation una copia de su correspondencia dirigida a Discos Gas de West New York y a Microfón America de Hialeah Gardens, en la cual suma su inquietud legal al reclamar sus derechos ante el nombre de su grupo, lanzado por primera vez al mercado en 1975, y que disfruta de gran popularidad dentro de la clasificación salsa, **Los Virtuoso**s. Esto viene a sumarse a la ya complicada situación entre los antes mencionados por el lanzamiento por Taurus Records y Microfón de grabaciones de **Los Virtuoso de la Salsa**. En su despedida cita **Mateo San Martin**. "Los recomendamos de una manera enérgica hagan dejación de dicho nombre a efectos mayores. Copia de esta carta ha sido dirigida a nuestros abogados, a fin de que si en un plazo de siete días no recibimos noticias de ustedes, establezcan la correspondiente demanda."

RCA Records nos invita a la inauguración de su Oficina Regional para Latinoamerica, que tendrá lugar esta semana. Han acudido ejecutivos de RCA todas las latitudes para unirse a esta celebración. RCA (Regional) estará establecida en el Pan American Bank Building, 7220 N.W. 36th St., Suite 103, Miami, Florida, 33166 . . . ¡Y ya en plena celebración de Musexpo, quedo con ustedes hasta la proxima semana!

The Sociedad Mexicana Recaudadora de Derechos Intelectuales (SOMDI) publicly notified all recording companies in Mexico that starting October 30th, they should abstain from paying royalties to SACM (Sociedad de Autores y Compositores de Mexico). Following this action, next week television and radio companies will be notified. From what we know, SOMDI has made known the situation that would come about to those who pay SACM, since they will be faced

with the obligation of repaying the rights or face up to legal problems. On the other hand, the SACM has kept silent throughout this situation, while a great many recording companies are determined to place the funds in the respective Court of Justice in Mexico, until they decide into whose hands the performance rights will go. I will keep reporting . . . Practically all the danceable musical expressions are falling under the devastating force of disco music within the youth culture. All types of danceable music are faced with this phenomenon, which we have been predicting for some time now. Throughout the United States, Latin America and Europe, the phenomenon of the discotheques is enormous. The clubs and Latin dancing halls in the United States are suffering from the enormous competition, seeing the noticeable downfall of the salsa dancers or of the tropical music that has been filling up the halls of all the new discotheques that are being established. Even in Brazil, the classical "School of Samba" is experiencing the phenomenon of watching thousands of their fanatical dancers leave their halls, to situate their dances in the Brazilian "discotheques." As far as record sales in the Latin dance music, the phenomenon is presenting itself even more strongly. The sales are getting paler, while the disco music keeps increasing.

Radio WADO in New York has just been sold to a group of Puerto Rican personalities. The new owners of the station are **Nelson G. Lavergne**, president of the board and the main executive official, **Ben Morales**, president, and as associates, **Manuel Silverio** and **Premier Maldonado**. A new step in the advancement of the Latin community in New York has been made, which we applaud . . . **Fausto** of Colombia will start a tour this month which will take him to New York for some presentations at Madison Square Garden . . . **Luciana** (EMI) made a very good interpretation of the song "Qué vas a dejar?" It's beginning to receive very good promotion in various areas . . . Our good friend **Hector Marciano** has been appointed to the position of program director of WKAQ of Puerto Rico. Congratulations Hector! . . . "A pesar de todo," performed by **Lindomar Castillo**, will possibly smash in all of Latin America.

Tappan Zee Signs Mongo Santamaria



Bob James, president of Tappan Zee Records, has announced the signing of Mongo Santamaria to the label. The Cuban percussionist is currently in the studios recording his first album for Tappan Zee, with producer Jay Chattaway (left), for a scheduled January release.

Cream Taps Lane

■ LOS ANGELES—Paul Culberg, vice president-marketing, has announced the appointment of Barney Lane as eastern regional marketing director for Cream Records. His responsibilities will include all radio airplay in his region as well as coordinating all advertising and merchandising campaigns.

Classical Retail Tips

(Continued from page 57)

treasure his poetic, individual approach to the piano. Deutsche Grammophon has captured him on disc, and in its November release we will hear his version of Debussy's Preludes, Vol. 1. It should be a treasure, and one that will be bought eagerly.

In the same release comes the latest work from Leonard Bernstein which was heard last December with the New York Philharmonic at Fisher Hall. It is "Songfest," a cycle of American poems for six singers and orchestra. Clamma Dale, Rosalind Elias, Nancy Williams, Donald Gramm and two others join Bernstein and the National Symphony for the recording. The work was praised and damned in the normal fashion for any Bernstein work, but one can be sure that it will be filled with tunes and pithy musical comment.

DG also adds to its Karajan collection two important boxed sets. With the Berlin Philharmonic the maestro has recorded all of the Brahms symphonies and seven of the last symphonies of Mozart, including Nos. 38 to 41. Both sets will be valued Christmas presents to any thoughtful music lover, and one can be sure not only of DG's attractive packaging but of the good sound.

Carle and Rolnick Bow Pubberies, Label

■ LOS ANGELES—Lucky Carle and David Rolnick have opened two music publishing companies, Lucky Carle Music (ASCAP) and Culver City Music (BMI). They have also started North American Records with Jerry Cole, Scotti Reid and Anita Royale signed to the label. The label will be distributed by various independents.

Rolnick has been associated with the music business for many years as a producer and professional manager.

Carle had a 25 year association with Peer-Southern music as a professional manager and was most recently director of promotion for United Artists Music.

Their offices are located at 7033 Sunset Blvd., Suite 303; the phone number is (213) 467-1514.

Otello

(Continued from page 57)

"Esultate" through the pain of the "Addio" to the heart-rending death scene, this is a hero of almost unbearable vocal beauty. His tenor at times becomes so dark it sounds baritone, but the gold shines effortlessly in the upper reaches.

James Levine conducts the opera with spirit and fire, keeping the energy and poetry moving hand in hand, just as he has often done in performance at the Metropolitan. This is a studio performance that has life and action about it, and though the orchestra is a pick-up, they play very well with much finesse. Particularly notable is Levine's structuring of the great line that unites the ensemble in Act III and the clarity and power achieved in the opening storm.

As Desdemona Renata Scotti creates a woman onstage. Her voice has its usual clarity and expressiveness; her phrasing is impeccable; but she adds to all this a real feel for the innocence in Boito's Desdemona.

3rd Quarter Sales (Continued from page 3)

Yes album, the Chicago album, the Boston album didn't sell like they should have because they were bad albums. There has to be another reason."

Waxie Maxie in Washington, D.C. equalled its third quarter results from 1977. Ken Dobin, who called the previous three months "probably the slowest quarter we've had in several years," had no argument with the weather but finds it difficult to explain Waxie's showing. "I don't think it has anything to do with the product," he says, "even though some of it that's out could be doing better. There are ten to twelve strong albums, and the rest are just fair to poor. It seems that followup albums by major artists aren't clicking like they should. I think this whole thing has more to do with the money situation in this town than anything else: it seems that there's just not a lot of it out there."

Rose Records in Chicago did "moderately well to very good," according to Jim Rose, but the store by store totals were inconsistent, with some having marked increases in sales, others only slight increases. But in-

creases all the same.

With the newspaper strike having virtually no effect on sales, New York city retailers found the third quarter to their liking. Eliot Mavorah of Disc-O-Mat reports that the chain came out "about even with last year," which he considers "very nice."

A 35 percent third quarter increase at King Karol is typical of that chain's strong showing throughout the year. Ben Karol feels this rather startling figure is nothing compared to what lies ahead for his stores: "We're looking for a fifty percent increase over last year's fourth quarter, and we're going to get it. We've got the momentum."

But all retailers are not as optimistic as Ben Karol. Many, in fact, look back on a rocky third quarter, contemplate the future and react much in the manner of Jimmy Grimes: "(Thinking about the fourth quarter) scares the hell out of me. I bought on everybody's fall programs anticipating a little bit better than we've actually done so far. So I'm stuck. I'm committed as far as having the product in the warehouse and in the stores. I just hope business bounces back."

Latin American Album Picks

(Continued from page 74)



JUAN RAMON

Ritmo LP 5002

Acompañado por Amadeo Rossano y su Orquesta, Juan Ramón interpreta aquí temas de corte popular tales como "Soy un tonto sin tu amor" (R. Lotes), "Cara de Gitana" (Lotes-Orquera), "Por ejemplo" (Gaetazano-Piero-José) y otros.

■ Backed by Amadeo Rossano and his Orchestra, Juan Ramon from Argentina offers a very commercial package of ballads. "Corazón loco" (Savio-Bigazzi), "Y cuando estés con él" (Cabuche) and "Amigo" (Roberto Carlos-E. Carlos).



FIEBRE DE TODAS LAS NOCHES

LOS RIVALES—CBS 14-1187

Muy bailables cumbias colombianas en interpretación de Los Rivaless. Mueven a bailar "Los Estudiantes" (E. Cabas), "El Odontólogo" (D. R.), "Para ti corazón (J. Fernando) y "Bogotá" (A. E. Gómez).

■ Very danceable Colombian cumbias by Los Rivaless. That special touch from Colombia is present in this package, just released in the country. "El Condor legendario" (A. Molina), "Los Agueros" (Neftali Martinez) and "El Tromboncito" (J. Vergara).



EL QUE NO BAILA ES UN ABURRIDO

KATUNGA—Microfon LP 76117

El muy popular grupo Katunga de Argentina le da su gracia total a este nuevo paquete de músicaailable y muy contagiosa. "Yo soy millonario de amor" (Ortega-Fransen), "El que no baila es un aburrido" (L. Fransen), "Si quisieras olvidar" (Moncada-Joban-Lapardi) y "Canción del Piri Pipi" (Altamirano-Albornoz).

■ Very danceable package by the popular Argentinian group Katunga. "Yo soy Millonario de amor" and "El que no baila es un aburrido" look like winners. Also good; "En el cielo las estrellas" (Fransen) and "Pronto, sácala a bailar" (Fransen).

Case Bows Ace

■ NASHVILLE — Jim Case, has announced the formation of his own booking agency, Ace Entertainment.

Case, a member of the Nashville Association of Talent Directors, will be operating from an office at 908 Rambling Rd., Nashville, Tn. 37217; phone: (615) 361-3608. He is handling such acts as Louise Mandrell, Hee Haw's Roni Stoneman, Barbara Allen and Lady Luck, The Bonnie Edwards Show and The Jimmy Carter Show.

McClain Set for Special WSLR Concert

■ NASHVILLE—Epic artist Charly McClain, currently on a 17 city midwest tour in support of current lp release, "Let Me Be Your Baby," will be the featured act on a special \$1.35 concert put on by WSLR in Akron, Ohio on November 15 at The Act, a traditionally rock 'n roll hall.

The debut of the "dollar concert" concept for Nashville-based artists is designed to draw attention to McClain.

Winner's Feast

Coordinated by Joe Carroll of CBS' Cleveland branch, the WSLR promotion is designed to run for a week in advance of the concert with hourly winners on a designated caller basis becoming eligible for a drawing whose prize is dinner with McClain the night of the concert. McClain herself will draw the winner at the station after being transported there from the airport in the WSLR van. From there she's off to an in-store autograph signing appearance at the Grapevine Record Store. Following the in-store, dinner with the WSLR winners is the bill of fare.

The winning couple will then accompany her to The Act and the show.

Drake Names Sanjek To Vice Pres. Post

■ NASHVILLE — Pete Drake, president of Pete Drake Productions, has announced the appointment of Rick Sanjek to the position of vice president and director of creative services for the company.

Responsibilities

Sanjek will work with Drake in dealing with artists, songwriters, songs, productions and the studio. His prime responsibility will be in the publishing and production areas in all eight of Drake's companies, Window Music, ToMake Music, Speak Music, Brushape Music, Pete Drake Productions, Pete's Place, and 1st Generation and 2nd Generation Records.

Background

Sanjek joins Drake after serving as the Nashville field representative for Copyright Service Bureau. In the past, Sanjek was affiliated with the Nashville office of BMI as director of writer administration for the Nashville office. He also served as director of a&r and general manager of Atlantic Records in Nashville.

Halsey's Tulsa Intl. Festival Brings Talent, Fans and Promoters Together

By WALTER CAMPBELL

■ TULSA, OKLA.—The Jim Halsey Company hosted its second annual International Music Festival Nov. 3-5 here, one of the most comprehensive gatherings of country performers, record company executives, television representatives, press officials, radio personalities, pop and country concert promoters and talent buyers representing fairs, parks, rodeos and nightclubs. The gathering, which featured shows by artists managed or booked by the Halsey organization as well as an array of international acts, is expected to generate an estimated \$2 million in future bookings, basically from personal appearances, for the company, according to a Halsey spokesman.

The festival, co-sponsored by Frontier Jeans and KTOW Radio, was a weekend filled with both business and entertainment for the invited guests, approximately 8000 fans attending the two nights and one day of shows at the Tulsa Assembly Center, and listeners and viewers of tapings of

the shows.

For the first time, the festival featured a multi-media laser and light show, presented by the Image People, which opened up each of the shows. Utilizing four lasers, plus 20 projectors which are all coordinated with the sound system by computer, the presentation included features on Minnie Pearl, the Oak Ridge Boys, Tammy Wynette, Mel Tillis, Don Williams, "Saturday Night Fever," "Close Encounters" and "Star Wars."

In addition, the show was videotaped by Osmond Productions, of Orem, Utah, for a special show to be aired on Home Box Office, and the entire show was recorded on 24-track tape by Fanta Sound of Nashville for syndicated radio presentations and an album to be released on ABC Records. "It will be a two-record set," said Jim Foglesong, president of ABC Records Nashville operations and producer of the record. "Each artist will probably have about two selections on the record."

The festival shows featured such acts as Jody Miller, Ray Price, The Oak Ridge Boys, Tammy Wynette, George Lindsey, Roy Clark, Joe Stampley, Freddy Fender, Rick Nelson, Don Williams, Barbara Fairchild, Mel Tillis, Jana Jae and Buck Trent. Saturday's international show included performances by El Condor Pasa (Mexico), Raymond Froggatt (Great Britain), Bisser Kirov (Bulgaria), Matthew & The Mandarins (Singapore), Airto Moreira (Brazil), Colleen Peterson (Canada), Poacher (Great Britain), Mats Radberg & Rankarna (Sweden), and The Trampies (Scotland). In addition, performances by Brazilian percussionist Airto Moreira accompany-

(Continued on page 78)

NASHVILLE REPORT

By RED O'DONNELL



"My penmanship isn't in the Top 100," quips the affable sightless star.

Steve Wariner writes his songs while seated in the bathroom. (Nothing but clean lyrics?) . . . The "Lucy Comes to Nashville," special taped here a month or so ago, airs Sunday, Nov. 19 on CBS-TV. Starring of course, Lucille Ball with such guests as Barbara Mandrell, Ar-

(Continued on page 79)

■ RCA newcomer Jewel Blanch taped featured part in the "Project: UFO" teleseries. She portrays older sister of a girl who has had an encounter with an unidentified flying object . . . It's true: A man in Wisconsin won \$10,000 on a Michigan lottery and told RW he would spend it all on a party for Waylon Jennings, provided, of course, the guest of honor showed . . . Ronnie Milsap freely gives autographs but admits, with a laugh, it's not one of the easiest facets of his career.

COUNTRY PICKS OF THE WEEK

SINGLE TANYA TUCKER, "TEXAS (When I Die)" (prod.: Jerry Goldstein) (writers: E. Bruce/P. Bruce/B. Borchers) (Tree/Sugarplum, BMI) (3:59). Tanya has shown she wants to rock and roll, but this single has a strong country sound as she sings a tribute to the Lone Star State. The medium tempo is strong and steady as a dobro accents Tanya's relatively laid-back vocals. MCA 40976.

SLEEPER THE BEE GEES, "REST YOUR LOVE ON ME" (prod.: The Bee Gees, Karl Richardson & Albhy Galuten) (writer: R. Gibb) (Stigwood, BMI) (3:56). Believe it or not, the Bee Gees have a country single. Vocals still have the Bee Gees sound, but the song and production are a far cry from "Saturday Night Fever" as a steel guitar wails to accent the simple, easy-moving sound. RSO 913.

ALBUM JOHNNY CASH, "GONE GIRL." Cash and producer Larry Butler have put together one of the best Johnny Cash albums to date, in terms of both material and performance. Outstanding versions of previously cut songs are presented, notably "The Gambler," "No Expectations" and "A Song For The Life." Other standouts include "I Will Rock And Roll With You," "It'll Be Her," "It Comes And Goes" and the title cut. Columbia KC 35646 (7.98).



COUNTRY RADIO

By CINDY KENT

NEWS: Gary Havens, PD at WIRE, Indianapolis, has announced the station's implementation of a \$250 thousand computer which stores all programmed music as well as providing information about the songs and artists. The computer, "The Music Control System," was developed by the Harris Corporation in Quincy, Ill. According to Havens, the jocks will still program live shows, but will never touch a record or commercial, since they are played through carts in the computer. The end result is the air personality sitting between two computer terminals, one controlling the carts and one providing a continuous readout of information. As for the playlist, the system will tell the jock which records to play in a given hour, according to the weekly rotation set by Havens. Airplay on oldies is up to the jock. The system can multiplex four functions simultaneously over one phone line.

KTTS, Springfield, Mo., sent RW an Arbitron breakout of country listener popularity for that city. Springfield's three country stations breakout is as follows: KTTS-FM, 18.5; KTTS-AM, 14.0; KWTO-AM, 11.9. Springfield is second only to Asheville, N.C. in a compilation of country music listenership, with Springfield receiving 44.4 percent and Asheville getting 51.4 percent. Other top 10 country markets are: (3) Knoxville, Tenn., 36.5 percent; (4) Wichita Falls, Texas, 35.4 percent; (5) Huntsville, Ala., 34.2 percent; (6) Johnson City, Kings, Bristol, Tenn., 33.4 percent; (7) Beaumont, 32.8 percent; (8) Fargo, N.D., 32.1 percent; (9) Waco, Texas, 31.4 percent; and (10) Terre Haute, Ind., 31.1 percent.

Here's more on the continuing story of Jack Roth selling WWOK-AM/WJOK-FM, Miami. Metroplex, which owns Y-100 in Miami, has agreed to purchase WWOK, subject to FCC approval. The date of filing is Dec. 15, with a possible take over in early spring. Metroplex plans new studios and transmitters for the station, but the format will remain country, according to Jim Richards at the station. Susquehanna Broadcasting has agreed to purchase the FM. Susquehanna owns WQBA in Miami, a Spanish formatted station.

Mike Malone, PD at WYDE, Birmingham, reports that station is going 24 hours country, along with several other changes. . . WBT's Larry James recently joined the airstaff (6-10 a.m.). James won the 1978 CMA DJ of the Year Award for medium market. Also, a new line-up has been announced in addition to the James slot: Mike Malone (10 a.m.-2 p.m.); Dave Hoyt (2-6 p.m.); Ken Michaels (6-midnight); and Doug McCain (midnight-6).

Halsey Festival (Continued from page 77)

ing the Oak Ridge Boys Band, Clarence "Gatemouth" Brown, and El Condor Pasa were presented at the opening banquet Friday night, and Donna Fargo performed for the first time since her hospitalization last summer at the Silver Bullet Awards luncheon Saturday afternoon.

Among those attending the three-day festival were representatives of the Oklahoma state government, the CMA, BMI, MIDEM, the Soviet Embassy, the American Song Festival, ABC Records, Bear Family Records, Anchor Records, Capitol Records, CBS Records, GRT Records, Jet

Records, Lone Star Records, MCA Records, Monument Records, Pickwick International and Warner Bros. Records.

'Ranch Party'

Begun in 1971 as the "Ranch Party," the annual event was held outdoors on the 5000-acre Circle R Ranch outside of Tulsa until last year when it was billed as the Tulsa International Music Festival in Tulsa's Assembly Center. The expansion caused a few growing pains last year, according to Halsey, but most were overcome this year. "It was better organized this year," he noted. "The shows were not as lengthy and the stage was better. We opened a lot of eyes and ears to country music this weekend. Take the laser shows, for instance, which used to be limited to the rock field. This proved it can be done successfully with country music as well. We already have a lot of dates for the show, and we're talking to a hotel in Las Vegas for a year's run of a room with just the laser show.

"These gatherings started out as a thank you to all the people we have been associated with through

(Continued on page 79)

COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

- Tanya Tucker — "Texas (When I Die)"
Dolly Parton — "Both Sides"
Johnny Russell — "How Deep In Love Am I"
Rex Allen, Jr. — "It's Time We Talked Things Over"



Bellamy Brothers

In spite of the obvious implications of her new album release, Tanya Tucker's single entry is solid country. "Texas (When I Die)" is sure to be an audience pleaser and get Tanya back on the country charts!

The Bellamy Brothers turn in a smooth version of an earlier T. G. Sheppard hit, "Lovin' On." Immediate response at KYNN, KAYO, KEEN, WIRE, KCKN, WAME, WBAM, KJJJ, WMC, WFAI, KTTS, WHOO, KCKC, WPLO, WJQS, WEMP, KSOP, KGA, WXCL, KBUC, KVOO, KFDI, KSSS, KRMD.



Don King

John Anderson is showing early response on "The Girl at the End of the Bar" at KKYX, KXLR, WSDS, WAME, KWKH, WIRK, KBUC, KFDI, WSLC, KYNN, KVOO, KSSS, WTSO, WKDA. Lee Dresser's "A Beautiful Song" starting at WFAI, WIRK, KFDI, KSOP, KWMT, KVOO.

O. B. McClinton making inroads with "Natural Love" at WTMT, WKDA, WDEN, WMC, WBAM, KERE, WXCL, KFDI, KVOO. Ray Penningston's "She Wanted A Little Bit More" showing strongly in the upper midwest.

Super Strong: Mickey Gilley, Don Williams, John Conlee, Conway Twitty.

You get a choice on Dolly Parton this round — opting for "Baby I'm Burnin'" are WINN, WPNX, WPLO, KSSS, WTOD, WHK, WOKO, WIRE, KCKN, KWMT, WWVA. Going with "I Really Got The Feeling" are KMPS, KWKH, KEEN, KAYO. On both are KLAQ, KSON.

Don King moving at KLLL, KJJJ, KRAK, KWKH, WFAI, WSDS, KSOP, KXLR, WHOO, KKYX, KBUC, KVOO, WMNI, KFDI with "You Were Worth Waiting For." Gary Stewart's "Stone Wall (Around Your Heart)" starting in the south and southwest.

Jim Chesnut is picking up a lot of strength this week! New adds on "Get Back To Loving Me" include, KVOO, WSLC, WTSO, WIRK, WPNX, WAME, WIVK, WHOO, WJQS, KSSS. R. C. Bannon's "Somebody's Gonna Do It Tonight" picking up momentum with new action at KSSS, KVOO, WIRK, WBAM, WNYN, WHOO, WJQS, KLAQ.

Bill Medley, one half of the Righteous Brothers, makes a move toward country recognition with "Lay A Little Lovin' On Me," already added at WDEE, WPLO, KWKH.

SURE SHOTS

- Rex Allen, Jr. — "It's Time We Talked Things Over"
Tanya Tucker — "Texas (When I Die)"
Dottie West — "Reaching Out To Hold You"

LEFT FIELDERS

- Bee Gees — "Rest Your Love On Me"
Ray Sanders — "Loving You"
David Allan Coe — "The Bright Morning Light"

AREA ACTION

- Cathleen Cassa — "Rhythm and Blues" (WSDS)
Alan Tripp — "I've Got That Feeling" (KVOO, KFDI)
Jenny Robbins — "The Dream" (WSLC)

Who is

MONKEY JOE



Ask Burl Ives...
or call 615-889-7100

Nashville Report (Continued from page 77)

chie Campbell, Tom T. Hall, Mel Tillis, Lynn Anderson and the Oak Ridge Boys . . . Does fiddling wizard **Johnny Gimbel** know that Antonio Stradaivari made approximately 1100 violins, of which only about 600 are still around?

Roy Acuff, at 75, isn't against progress. He's not afraid the older styles of country music are being replaced. He is just glad, he says, to see that a lot of young country artists are making good.

"I remember how I felt when I started, how good it felt to get ahead after a lot of hard work," he says. "I just hope the younger country music entertainers keep country music country—and be nice to people."

Ronnie Prophet postcards from England: "Just completed a BBC special called 'Ronnie Prophet Sings Country,' plus a Christmas special . . . **David Houston** introduced his new Elektra single, "Best Friends Make the Worst Enemies," on the past weekend's Grand Ole Opry . . . **Larry Gatlin's** "Penny Annie" to be adapted for a movie. Gatlin will have a co-starring role. (It's a \$3 million budget project, which, he says, should start filming in a month or so in Hollywood.)

The **Stailers**—all four of 'em—appointed honorary Attorneys General of North Carolina. Honor was bestowed by the state's Attorney General **Rufus Edmisten** during a concert at Greensboro, N.C.

Newly signed Epic artist **Audrey Landers**, who is produced by Tree's **Buddy Killen**, has just completed shooting lead roles in "Battlestar Galactica" for ABC and "The Runaways," an NBC movie of the week.

Speaking of new signees, **The Tennesseans**, on Capitol, are no strangers to their new label. They are part of the **Billy "Crash" Craddock** show, also on Capitol, and also produced by **Dale Morris**.

Douglas B. Green is leaving the Country Music Foundation to devote his energies to **Riders In The Sky**, a western quartet he organized several months ago.

Normally quiet Vanderbilt University was host to a **Little Feat** concert here recently, and judging from the audience's reaction, the school has turned over a new leaf. But WB regional promo man **Gene Drees** says that's standard procedure for **Lowell George** and crew.

Asked if he was writing many songs now, **Willie Nelson** replied: "Occasionally. Not as much as I used to. I don't feel there is a need unless there is a recording session. Then I'll either write something new, or get something old.

"It's kinda like the first 40 years I wrote, and the second 40 years I'll sell them all."

Burl Ives slipped into town and cut "It's Gonna Be A Mixed Up Christmas" for the new Monkey Joe label. Plans also are underway for Burl to narrate a holiday special based on the song for telecast during the 1979 yule holidays on NBC.

Latest edition of "Working Woman" magazine includes story about BMI's vice president **Frances W. Preston**. Veep Preston's work-style: "I expect a lot from people, but nothing that I can't deliver myself."

"Hee Haw" comedienne **Roni Stoneman** recovering from major surgery (for a hernia) performed at Winston-Salem's Medical Park Hospital. (She'll resume her career in early December.)

Lavender-Blake Agency Sues Johnny Paycheck

■ NASHVILLE — The Lavender-Blake Agency filed suit against Epic artist Johnny Paycheck and his manager, Glenn Ferguson, Friday (3) alleging that Paycheck has refused to pay commission to the booking agency.

Called Short

According to the suit in Circuit Court here, since Ferguson took over the financial aspect of Paycheck's career last December, Ferguson has refused to pay a 15 percent cut of engagement prices to Lavender-Blake for its work in securing the dates. The suit, filed by attorney Jack Norman Jr., claims Paycheck and Ferguson owe the agency a total of \$74,445 in fees.

Neither Paycheck nor Ferguson were available for comment.

Republic Taps Branson

■ NASHVILLE — In a recent expansion, Dave Burgess, president of Republic Records, has announced the appointment of Vicki Branson as general office manager and production director for the label. Ms. Branson comes to Republic Records from Tree International where she served as director of creative services. Prior to that she was with Record World's Nashville office.

In the expansion, Burgess has also announced the promotion of Barbara Kelly to the position of country promotion director, and the promotion of Barbara Lockett to comptroller. Susie Hall will continue in her capacity as marketing director, and Arnie Thies will continue as sales director. Kelly, Thies and Hall will report to Gary Branson, Republic's national promotion director.

COUNTRY ALBUM PICKS



GAIL DAVIES

Lifesong KZ 35504

Davies' debut album on Lifesong sounds like the work of a bright new star. Produced by Tommy West, the sound is clear and well-mixed as Davies sings mostly self-penned tunes which show care and quality in both composition and performance. Standouts include "Grandma's Song," "What Can I Say" and "Soft Spoken Man."



GUY CLARK

Warner Bros. BSK 3241

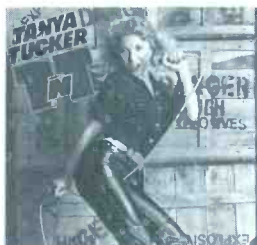
Newly signed to Warner Bros., Clark is far from a newcomer, with a reputation as a class songwriter and performer. This collection of songs, most of which he wrote, has appeal for a country audience as well as younger record buyers. Produced by Neil Wilburn, quality is consistently high with "Fool On The Roof," "Don't You Take It Too Bad" and "Voila, An American Dream" especially appealing.



DAYLIGHT

T. G. SHEPPARD—Warner Bros. BSK 3259

The uptown production on this lp is highlighted by a balance of instrumentation, highly sellable material and T.G.'s personal touch, creating a sophisticated package. Outstanding cuts: "Let's Keep It That Way," "Lovin' You, Lovin' Me," "She Believes In Me" and the single releases "When Can We Do This Again" and "Daylight."



TNT

TANYA TUCKER—MCA 3066

Tanya keeps moving with this lp, doing both country and rock and roll. Produced by Jerry Goldstein, material is chosen to include a little something for everyone. Included in the cross-section are "Not Fade Away," "Angel From Montgomery," "Heartbreak Hotel" and "Texas (When I Die)," which should appeal to a wide audience.

Halsey Festival (Continued from page 78)

the years," Halsey added, "and they are still done for that purpose, but it also serves to promote country music and our artists. We had assembled, I think, the largest contingency of international press for a musical gathering. Next year we hope to refine and polish the shows and festival even more. One of our main goals for next year is to have the largest assembly of international press anywhere."

"The whole thing came together much better than it did last year," said Bob Burwell, festival producer, "even though this year the nature of the festival was bigger. Counting stagehands, video, audio, lasers, sound and everything, there were about 65 technical people alone working. I've worked some good-sized rock

shows, but it's about the biggest technical thing I've been in, in light of the television show and recording for the album."

Among other developments in the Halsey organization discussed at the weekend gathering was the establishment of White Buffalo Productions and Cyclone Records, operating under the direction of vice president Larry Baunach in Los Angeles. The first project by the production arm was a reunion album by Johnny Lee Wills to be released on the Flying Fish label. Another production recently completed in the Tulsa Studios was an album featuring Roy Clark and Gatemouth Brown, with Airtio Moreira and Garland Craft, produced by Steve Ripley.

Cyclone will be distributed by the GRT Record Group.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

DOLLY PARTON—RCA PB-11420B

I REALLY GOT THE FEELING (prod.: Gary Klein) (writer: B. Vera)
(Songs of Bandier/Koppelman, ASCAP) (3:06)

Dolly's sweet, smooth vocal style comes across especially well on this easy-moving love song. "Baby I'm Burnin'" on the flip side is a strong and snappy, more pop-oriented song, showing Dolly's versatility and strength.

DAVID ALLAN COE—Columbia 3-10860

THE BRIGHT MORNING LIGHT (prod.: Billy Sherrill) (writer: L. Kingston)
(Owepar, BMI) (3:27)

Falling in love is the theme of Coe's latest single which he sings in a pure country style. Instrumental accompaniment is full with steel, electric and acoustic guitars, a harmonica and a prominent bass to complement his strong vocals.

DOTTIE WEST—United Artists X1257-Y

REACHING OUT TO HOLD YOU (prod.: Larry Butler) (writers: C. Carroll/
J.B. Loyd) (ATV/Music Garden, BMI) (2:28)

West's full, wide-range vocals are well-suited for this uptempo love song which is simple and straightforward in its approach. Should be another hit for her.

LINDA RONSTADT—Asylum 45546

OOH BABY BABY (prod.: Peter Asher) (writers: W. Robinson/W. Moore)
(Jobete, ASCAP) (3:18)

Ronstadt sings an updated version of Smokey Robinson's hit from several years back. The pace is slow and soulful with clear vocals punctuated with an easy, crisp-sounding saxophone.

REX ALLEN, JR.—Warner Bros. 8697

IT'S TIME WE TALK THINGS OVER (prod.: Norro Wilson) (writers: R. Allen,
Jr./J. Maude) (Moxer, BMI) (2:42)

Allen gets better and better with each release, and this one is no exception. Like past efforts, the sound is smooth and easy but with a little more momentum for what should be another success.

CHARLIE MCCOY—Monument 272

DRIFTING LOVERS (prod.: Charlie McCoy) (writer: C. Craig)
(Wormwood/Daydreamer, BMI) (2:52)

McCoy's new production efforts seem to be paying off, providing a full, clear sound. A deliberate pace sets the foundation as McCoy's multi-track harmonies move with ease.

GARY STEWART—RCA PB-11416

STONE WALL (AROUND YOUR HEART) (prod.: Roy Dea) (writer: P. Twitty)
(Cedarwood, BMI) (3:08)

This country blues song is well-chosen vehicle for Stewart's mournful vocal style with its quivering sound. Production is also fine with a steel guitar to complement both lyrics and sound.

BILL MEDLEY—United Artists X1256-Y

LAY A LITTLE LOVIN' ON ME (prod.: Larry Butler) (writers: C. Craig/
A. Reeves) (Gee Whiz/Tommy Hill, BMI) (3:11)

Medley's first UA release has potential with both country and pop formats with its smooth instrumental sound coupled with husky vocals. Should be moving up the charts soon.

JIM ED BROWN & HELEN CORNELIUS—RCA PB-11436

YOU DON'T BRING ME FLOWERS (prod.: Tom Collins) (writers: N. Diamond/
A. Bergman/M. Bergman) (Threesome/Stonebridge, ASCAP) (3:02)

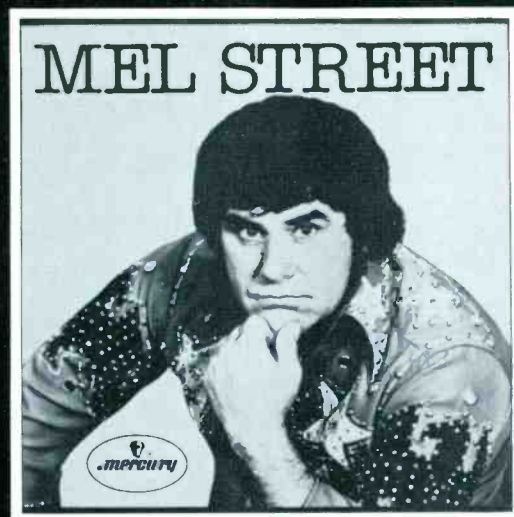
Jim Ed & Helen's version of Neil Diamond & Barbra Streisand's current smash is intended for country and a/c listeners. Although the sound is not a whole lot more country than the first version, it is equally strong in its appeal.

HANK WILLIAMS, JR.—Warner/Curb 8715

OLD FLAME, NEW FIRE (prod.: Ray Ruff) (writer: O. Solomon) (Paukie, BMI)
(2:48)

Hank Jr. has incorporated a number of musical influences including country, gospel, blues and rock and roll. Instrumental accompaniment is almost overwhelming, but Hank comes through with enough strength of his own to win out.

"MEL STREET"



SRM-1-5014

**HIS FINAL ALBUM.
HIS FINEST ALBUM.**

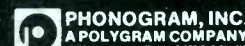
FEATURING HIS CURRENT HIT SINGLE, "JUST HANGIN' ON."

Produced by Jim Prater and Jim Vienneau

#55043



ON MERCURY RECORDS AND TAPES



Write or call your local Polygram Distribution sales office for displays and other promotional items.

RECORD WORLD COUNTRY ALBUM CHART

TITLE, ARTIST, Label, Number, (Distributing Label)
 NOV. 18 NOV. 11 WKS. ON CHART

1	2	I'VE ALWAYS BEEN CRAZY		6
		WAYLON JENNINGS		
		RCA AFL1 2979		
2	1	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743		40
3	3	STARDUST WILLIE NELSON/Columbia JC 35305		28
4	5	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H		21
5	4	HEARTBREAKER DOLLY PARTON/RCA AFL1 2797		14
6	6	LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155		6
7	7	LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists LA 903 H		18
8	14	MOODS BARBARA MANDRELL/ABC AY 1088		5
9	12	EXPRESSIONS DON WILLIAMS/ABC AY 1069		10
10	9	TEAR TIME DAVE & SUGAR/RCA APL1 2861		10
11	18	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1 2780		22
12	21	ELVIS—A CANADIAN TRIBUTE /RCA KKL1 7065		5
13	13	FACE OF A FIGHTER WILLIE NELSON/Lone Star L 4602		10
14	26	DAVID ALLAN COE GREATEST HITS /Columbia KC 35627		2
15	15	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037		146
16	16	CONWAY CONWAY TWITTY /MCA 3063		3
17	17	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H		44
18	20	DARK EYED LADY DONNA FARGO/Warner Bros. BSK 3191		5

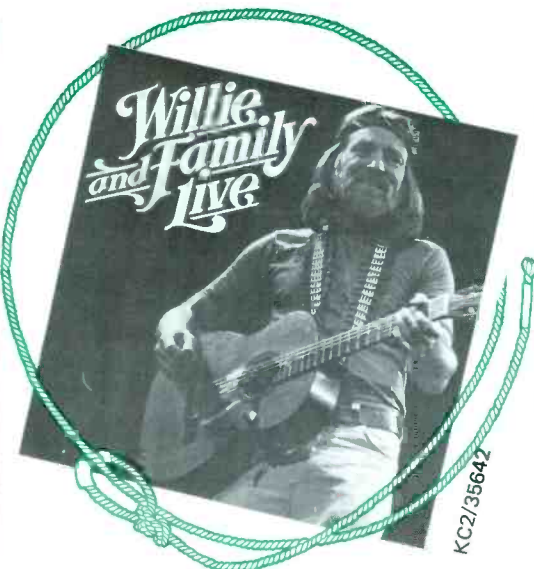
CHARTMAKER OF THE WEEK

19	—	LARRY GATLIN'S GREATEST HITS, VOL. I		1
		Monument M6 7628		

20	19	WOMANHOOD TAMMY WYNETTE/Epic KE 35442		16
21	10	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696		42
22	—	THAT'S THE WAY A COWBOY ROCKS & ROLLS JESSIE COLTER/Capitol ST 11863		1
23	8	ROOM SERVICE OAK RIDGE BOYS/ABC AY 1065		23
24	24	GREATEST HITS, VOL. II JOHNNY PAYCHECK/Epic KC 35623		2
25	25	CLASSIC RICH, VOL. 2 CHARLIE RICH/Epic KC 35624		2
26	—	BURGERS AND FRIES/WHEN I STOP LEAVIN' CHARLEY PRIDE/RCA APL1 2983		1
27	—	JOHNNY DUNCAN'S GREATEST HITS /Columbia KC 35628		1
28	34	JOHNNY CASH'S GREATEST HITS, VOL. 3 /Columbia KC 35637		2
29	30	SLEEPER WHEREVER I FALL BOBBY BARE/Columbia KC 35645		2
30	50	LIVE AT THE GRAND OLE OPRY JERRY CLOWER/MCA 3062		2
31	31	KEEPS ROCKIN' JERRY LEE LEWIS/Mercury SRM 1 5010		17
32	—	PLACES I'VE DONE TIME TOM T. HALL/RCA APL1 3018		1

33	—	YOU HAD TO BE THERE JIMMY BUFFETT/ABC AK 1008/2		1
34	—	JOE STAMPLEY'S GREATEST HITS /Epic KE 35622		1
35	32	VARIATIONS EDDIE RABBITT—Elektra 6E 127		33
36	—	ROSE COLORED GLASSES JOHN CONLEE/ABC AY 1105		1
37	37	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317		79
38	38	LET'S SHAKE HANDS AND COME OUT LOVIN' KENNY O'DELL/Capricorn CPN 0211		8
39	—	GREATEST HITS, VOL. 4 TAMMY WYNETTE/Epic KE 35630		1
40	47	LOVE IS WHAT LIFE'S ALL ABOUT MOE BANDY/Columbia KC 35534		6
41	44	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H		32
42	33	VOLUNTEER JAM III & IV THE CHARLIE DANIELS BAND/Epic E2 35368		6
43	41	TURNING UP AND TURNING ON BILLY CRASH CRADDOCK/Capitol SW 11853		7
44	53	I'M ALWAYS ON A MOUNTAIN WHEN I FALL MERLE HAGGARD/MCA 2375		20
45	36	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544		56
46	27	REFLECTIONS GENE WATSON/Capitol ST 11805		11
47	46	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046		33
48	48	MELLO MEL McDANIEL/Capitol ST 11779		11
49	11	OH! BROTHER LARRY GATLIN/Monument MG 7626		23
50	23	ENTERTAINERS . . . ON AND OFF THE RECORD STATLER BROTHERS/Mercury SRM 1 5007		33
51	29	THE MARSHALL TUCKER BAND'S GREATEST HITS /Capricorn CPN 0214		4
52	61	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733		31
53	40	RED WINE AND BLUE MEMORIES JOE STAMPLEY/Epic KE 35443		16
54	28	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSIE/RCA APL1 1312		152
55	42	THE WAY IT WAS IN '51 MERLE HAGGARD/Capitol SW 11839		7
56	39	BEST OF DOLLY PARTON /RCA APL1 1117		129
57	43	CRISTY LANE IS THE NAME /LS (GRT) 8027		7
58	62	THE VERY BEST OF CONWAY TWITTY /MCA 3043		26
59	51	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO 2993		58
60	55	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439		63
61	—	OLD FLAMES (CAN'T HOLD A CANDLE TO YOU) JOE SUN/Ovation OV 1734		1
62	65	BANJO BANDITS ROY CLARK & BUCK TRENT/ABC AY 1084		9
63	56	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616		63
64	54	LET ME BE YOUR BABY CHARLY McCLAIN/Epic KE 35448		4
65	52	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G		70
66	49	FALL IN LOVE WITH ME RANDY BARLOW/Republic RLP 6023		4
67	57	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719		63
68	45	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482		164
69	58	CONTRARY TO ORDINARY JERRY JEFF WALKER/MCA 3041		21
70	60	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516		63
71	63	SOFT LIGHTS AND HARD COUNTRY MUSIC MOE BANDY/Columbia KC 35488		34
72	22	COLLISION COURSE ASLEEP AT THE WHEEL/Capitol SW 11726		19
73	59	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35405		52
74	64	HONKY TONK HEROES LORETTA LYNN & CONWAY TWITTY/MCA 2372		20
75	66	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141		42

**Willie Nelson
 Captured
 Alive!**



**A Music-Filled Two Record Set
 Featuring**
 "Blue Eyes Crying in the Rain"
 "Georgia on My Mind"
 "Red Headed Stranger"
 "Good Hearted Woman"
 "Crazy"
 "Night Life"
 "Rough and Ready"
IT'S ALL LIVE ON ONE!

RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
NOV. 18 NOV. 11

WKS. ON CHART

1	1	SLEEPING SINGLE IN A DOUBLE BED BARBARA MANDRELL ABC 12403 (2nd Week)	11
2	5	SWEET DESIRE THE KENDALLS/Ovation 1112	9
3	3	LITTLE THINGS MEAN A LOT MARGO SMITH/ Warner Bros. 8653	11
4	7	I JUST WANT TO LOVE YOU EDDIE RABBITT/Elektra 45531	8
5	2	ANYONE WHO ISN'T ME TONIGHT KENNY ROGERS & DOTTIE WEST/United Artists 1234	12
6	14	ON MY KNEES CHARLIE RICH & JANIE FRICKE/Epic 8 50616	7
7	8	DAYLIGHT T. G. SHEPPARD/Warner Bros. 8678	9
8	10	TWO LONELY PEOPLE MOE BANDY/Columbia 3 10820	10
9	13	FADIN' IN, FADIN' OUT TOMMY OVERSTREET/ABC 12408	8
10	11	WHAT HAVE YOU GOT TO LOSE TOM T. HALL/RCA 11376	10
11	12	THAT'S WHAT YOU DO TO ME CHARLY McCLAIN/ Epic 8 50598	10
12	15	YOU'VE STILL GOT A PLACE IN MY HEART CON HUNLEY/ Warner Bros. 8671	8
13	17	BREAK MY MIND VERN GOSDIN/Elektra 45532	7
14	19	SLEEP TIGHT, GOOD NIGHT MAN BOBBY BARE/Columbia 3 10831	6
15	18	CAN YOU FOOL GLEN CAMPBELL/Capitol 4638	8
16	16	HUBBA HUBBA BILLY CRASH CRADDOCK/Capitol 4620	10
17	21	THE GAMBLER KENNY ROGERS/United Artists 1250	4
18	24	BURGERS AND FRIES CHARLEY PRIDE/RCA 11391	4
19	22	DON'T YOU THINK THIS OUTLAW BIT'S DONE GOT OUT OF HAND WAYLON JENNINGS/RCA 11390	4
20	23	FRIEND, LOVER, WIFE JOHNNY PAYCHECK/Epic 8 50621	5
21	25	ALL OF ME WILLIE NELSON/Columbia 3 10834	5
22	4	AIN'T NO CALIFORNIA MEL TILLIS/MCA 40946	11
23	28	THE BULL AND THE BEAVER MERLE HAGGARD & LEONA WILLIAMS/MCA 40962	4
24	30	STORMY WEATHER STELLA PARTON/Elektra 45533	6
25	44	TULSA TIME DON WILLIAMS/ABC 12425	3
26	34	LADY LAY DOWN JOHN CONLEE/ABC 12420	3
27	29	JULIET AND ROMEO RONNIE SESSIONS/MCA 40952	7
28	33	I'M LEAVING IT ALL UP TO YOU FREDDY FENDER/ ABC 12415	6
29	6	LET'S TAKE THE LONG WAY AROUND THE WORLD RONNIE MILSAP/RCA 11369	12
30	39	RHYTHM OF THE RAIN JACKY WARD/Mercury 55047	3
31	20	HANDCUFFED TO A HEARTACHE MARY K. MILLER/ Inergi 310	10
32	40	WE'VE COME A LONG WAY, BABY LORETTA LYNN/ MCA 40954	3
33	35	WHAT'S THE NAME OF THAT SONG GLEN BARBER/ 21st Century 21 100	9
34	9	CRYIN' AGAIN OAK RIDGE BOYS/ABC 12397	12
35	47	BACK TO THE LOVE SUSIE ALLANSON/Warner/Curb 8686	4
36	41	ONE RUN FOR THE ROSES NARVEL FELTS/ABC 12414	5
37	51	PLEASE DON'T PLAY A LOVE SONG MARTY ROBBINS/ Columbia 3 10821	4
38	43	LOVE GOT IN THE WAY FREDDY WELLER/Columbia 3 10837	5
39	45	THEN YOU'LL REMEMBER STERLING WHIPPLE/ Warner Bros. 8632	6
40	46	I WANT TO GO TO HEAVEN JERRY WALLACE/4-Star 5 1035	5
41	52	DO YOU EVER FOOL AROUND JOE STAMPLEY/Epic 8 50626	3
42	49	POISON LOVE GAIL DAVIES/Lifesong 8 1777	5
43	50	JUST OUT OF REACH OF MY TWO OPEN ARMS LARRY G. HUDSON/Lone Star 702	7
44	54	I'VE DONE ENOUGH DYIN' TODAY LARRY GATLIN/ Monument 270	2
45	42	THIS IS A HOLD UP RONNIE McDOWELL/Scorpion 1560	8
46	53	FEET RAY PRICE/Monument 267	4
47	31	WHAT CHA DOIN' AFTER MIDNIGHT BABY HELEN CORNELIUS/RCA 11375	8

CHARTMAKER OF THE WEEK

48 — **YOUR LOVE HAD TAKEN ME THAT HIGH**
CONWAY TWITTY
MCA 40963



49	56	HIGH AND DRY JOE SUN/Ovation 1117	3
50	26	ONE SIDED CONVERSATION GENE WATSON/Capitol 4616	13
51	63	AS LONG AS I CAN WAKE UP IN YOUR ARMS KENNY O'DELL/Capricorn 0309	3
52	57	SAVE THE LAST DANCE FOR ME RON SHAW/Pacific Challenger 1631	8
53	58	SHARING THE NIGHT TOGETHER DR. HOOK/Capitol 4621	8
54	64	GIMME BACK MY BLUES JERRY REED/RCA 11407	2
55	27	ANOTHER GOODBYE DONNA FARGO/Warner Bros. 8643	13
56	67	DOUBLE S BILL ANDERSON/MCA 40964	2
57	59	IT'S NOT EASY DICKEY LEE/RCA 11389	5
58	68	PLAYIN' HARD TO GET JANIE FRICKE/Columbia 3 10849	2
59	69	DOLLY R. W. BLACKWOOD/Scorpion 0561	3
60	60	WILL YOU REMEMBER MINE WILLIE NELSON/Lone Star 703	5
61	76	LOVE AIN'T GONNA WAIT FOR US BILLIE JO SPEARS/ United Artists 1251	2
62	65	RAINING IN MY HEART LEO SAYER/Warner Bros. 8682	5
63	73	THE SOFTEST TOUCH IN TOWN BOBBY G. RICE/Republic 031	2
64	37	LAST NIGHT, EV'RY NIGHT REBA McENTIRE/Mercury 55036	12
65	78	LAST EXIT FOR LOVE WOOD NEWTON/Elektra 45528	4
66	66	JUST HANGIN' ON MEL STREET/Mercury 55043	6
67	71	LOVE SURVIVED ROY HEAD/ABC 12418	3
68	—	THE SONG WE MADE LOVE TO MICKEY GILLEY/Epic 8 50631	1
69	75	SMOOTH SAILIN' CONNIE SMITH/Monument 266	4
70	93	SOMEBODY'S GONNA DO IT TONIGHT R.C. BANNON/ Columbia 3 10847	3
71	32	TEAR TIME DAVE & SUGAR/RCA 11322	14
72	95	GET BACK TO LOVING ME JIM CHESNUT/ABC Hickory 54038	2
73	96	I'M GONNA FEED 'EM NOW/OLE SLEWFOOT PORTER WAGONER/RCA 11411	2
74	74	THE WAY IT WAS IN '51 MERLE HAGGARD/Capitol 4636	5
75	77	MAYBE YOU SHOULD'VE BEEN LISTENING JESSI COLTER/ Capitol 4641	3
76	—	THE OFFICIAL HISTORIAN ON SHIRLEY JEAN BERRELL STATLER BROTHERS/Mercury 55048	1
77	—	LOVIN' ON BELLAMY BROTHERS/Warner/Curb 8692	1
78	86	IF I HAD IT TO DO ALL OVER AGAIN STONEY EDWARDS/ JMI 47	4
79	79	PROMISES ERIC CLAPTON/RSO 910	4
80	80	LET'S BE LONELY TOGETHER DALE McBRIDE/Con Brio 140	5
81	48	SOMEDAY YOU WILL JOHN WESLEY RYLES/ABC 12410	7
82	36	THINGS I'D DO FOR YOU MUNDO EARWOOD/GMC 104	12
83	55	OH, SUCH A STRANGER DON GIBSON/ABC Hickory 54036	7
84	91	HEALIN' AVA BARBER/Ranwood 1087	3
85	85	TILL THEN PAL RAKES/Warner Bros. 8656	5
86	38	WHAT TIME DO YOU HAVE TO BE BACK TO HEAVEN RAZZY BAILEY/RCA 11338	14
87	94	THE OTHER SIDE OF JEANNE CHUCK POLLARD/MCA 40965	2
88	88	ONE MORE TIME SANDRA KAYE/Door Knob 8 075	5
89	72	AIN'T LIFE HELL HANK COCHRAN & WILLIE NELSON/ Capitol 4635	5
90	81	I THOUGHT YOU WERE EASY RAYBURN ANTHONY/ Mercury 55042	6
91	62	HEARTBREAKER DOLLY PARTON/RCA 11296	14
92	92	EVERY NIGHT SENSATION DURWOOD HADDOCK/ Eagle Int'l 1148	2
93	—	I'M A FOOL TO CARE MARCIA BALL/Capitol 4633	1
94	—	IN MEMORY OF YOUR LOVE DEBBY BOONE/Warner/Curb 8700	1
95	61	IT'S BEEN A GREAT AFTERNOON MERLE HAGGARD/ MCA 20936	15
96	70	DEVOTED TO YOU CARLY & JAMES/Elektra 45506	11
97	82	TWO HEARTS TANGLED IN LOVE KENNY DALE/Capitol 4619	12
98	83	THE MAN THAT TURNED MY MAMA ON ED BRUCE/ Epic 8 50613	7
99	100	LEAVE WHILE I'M SLEEPING MICKI FUHRMAN/ Louisiana Hayride 785	2
100	87	IT'S SO SAD TO GO TO A FUNERAL (OF A GOOD LOVE THAT HAS DIED) BARBARA FAIRCHILD/Columbia 3 10825	6

TWO GREAT COUNTRY ARTISTS

JERRY REED

**GIMMIE BACK
MY BLUES**

PB-11407

**PORTER
WAGONER**

**OLE SLEW
FOOT**

PB-11411

TWO MORE COUNTRY HITS



QUEEN QUEEN QUEEN QUEEN QUEEN

JAZZ



THEIR NEW ALBUM AVAILABLE NOW ON ELEKTRA RECORDS & TAPES
CONTAINS THE HITS "BICYCLE RACE" AND "FAT BOTTOMED GIRLS"

E-45541

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SEE QUEEN IN CONCERT:

NOVEMBER 13	BOSTON, MASSACHUSETTS	BOSTON GARDENS
16 & 17	NEW YORK, NEW YORK	MADISON SQUARE GARDEN
20	PHILADELPHIA, PENNSYLVANIA	SPECTRUM
22	NASHVILLE, TENNESSEE	AUDITORIUM
23	ST. LOUIS, MISSOURI	CHECKERDOME
25	CLEVELAND, OHIO	RICHFIELD COLISEUM
26	CINCINNATI, OHIO	RIVERFRONT COLISEUM
28	BUFFALO, NEW YORK	WAR MEMORIAL AUDITORIUM
30	OTTAWA, ONTARIO	CENTRAL CANADA EXHIBITION ARENA

DECEMBER 1	MONTREAL, QUEBEC	FORUM
3 & 4	TORONTO, ONTARIO	MAPLE LEAF GARDENS
6	MADISON, WISCONSIN	DANE COUNTY COLISEUM
7	CHICAGO, ILLINOIS	STADIUM
8	KANSAS CITY, MISSOURI	KEMPER ARENA
12	SEATTLE, WASHINGTON	COLISEUM
13	PORTLAND, OREGON	COLISEUM
14	VANCOUVER, B.C.	PNE COLISEUM
16	SAN FRANCISCO, CALIFORNIA	COW PALACE
18 & 19	LOS ANGELES, CALIFORNIA	INGLEWOOD FORUM



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